



2600 Patch Book

# The 2600 Patch Book

## TABLE OF CONTENTS

### Basic Instruments

1. Marimba Roll
2. Trumpet & French Horn
3. Trucker Bass
4. Octabass
5. Wonder Clavinet
6. String Sweetener
7. Tubular Chimes
8. Violin
9. English Horn/Oboe
10. Fanfare Trumpet
11. Monster Organ
12. Thereminovox
13. Cello Section
14. Cowboy Harmonica
15. Classic ARP 2600 Patch
16. Electric Mouth-harp
17. Licorice Schtück
18. Big Bass Drum
19. Trombone/Tuba
20. Flute
21. Okie Guitar
22. Jazz Guitar

### Advanced Instruments

23. Ceremonial Gong
24. Heavy Metal Fuzz Lead
25. 65¢ Piano
26. Doc Trumpet
27. Stereo Bass & Delayed Violin
28. Oriental String Duo
29. Pianoforte
30. Big Band Brass
31. Electronic Piano
32. Zombie Organ
33. Glitter Guitar
34. Marimba: Chords and Lead
35. Handbells
36. Pennywhistle & Trumpet
37. Violin with Delayed Vibrato

### Rhythms

38. Swing Traps: Hi-hat & Bass Drum
39. Metallic Thunks
40. Triple Timings
41. Tom & Hi-hat Duet
42. Steel Drum Corps
43. Advanced Steel Drum Corps
44. Random ARP Drum Solo
45. Back-beat: Bass Drum, Hi-hat & Tom
46. Cookin' Conga
47. Conga & Snare Drum Duet

### Natural Sounds

48. Frog Bog
49. Jonathan Synthesized Seagull
50. Primeval Forest
51. Arboretum
52. Soprano
53. Sporadic Heavy Breathing
54. Cricket Colony
55. Clapping Thunder
56. Small Barking Mutt
57. Random Whistler
58. Mother Whistler
59. ARP Jungle
60. Water Drops
61. Stereo Chickadee Conversation
62. "Oh Yeah!"

### Arpeggios, Chords & Sequences

63. Inverted ADSR Harmonic Arpeggio
64. Three-note Tunable Sequence
65. Three-note Chord from Two VCOs
66. Inharmonic Sequencing
67. Random Select: Four-note Tunable Arpeggio
68. Gliding Intervals

### Sound Effects

69. Firetruck Siren with Horn Blast
70. 727 Starting Up, Taxiing, & Taking Off
71. Penning Freight Train
72. Edgar Winter's "Frankenstein"
73. Boing!
74. Wampus Monster
75. Assorted Splats & Springs
76. Prancing Raindrops
77. "Pwee" or Synthesized High-pass Filter
78. Explosion

### Advanced Applications

79. Ultraglide with Release Memory
80. Trio: Three Separate Envelopes & Timbres
81. Lagged S/H to Filter
82. "Owwa" or Inverted ADSR to VCF
83. Basic Vibrato from Internal Oscillator
84. Lagged Keyboard Voltage
85. ADSR Pan
86. Auto-pan on S/H
87. Auto-pan with Reverb
88. Keyboard-controlled Pan
89. Release-follow
90. Touch-repeat
91. S/H Echo
92. Echoperplex
93. Random Filter Sample: Keyboard Triggered
94. Voltage-controlled Resonance
95. Voltage-controlled On-time
96. Ethereal Phase-shifting on External Source
97. Modulated External Source
98. "Ow" on External Source
99. Drum-controlled ADSR & S/H
100. Split Keyboard: Bass "Ow" & Violin



# Welcome

Welcome to the ARP 2600 Patch Book. These instrumental timbres, sound effects, natural sounds and rhythms are the result of over three years of experimentation by many people, both amateur and professional, who are deeply involved with electronic music synthesis. A large number of these patches have already been used in commercial recording; you might already have heard them on the radio, TV, movie soundtracks and record albums. We'd like to share them with you.

You'll progress more rapidly and derive more satisfaction from this book if you take these thoughts into account:

\* A patch chart is only a *guide*, not a precise configuration of sliders. Be flexible - the patch charts are.

\* Every individual synthesizer has its own slight idiosyncracies. Slider positions on your 2600 might vary slightly from the norm set by the patch charts, so if you don't get exactly the sound you want, make minor corrections in control settings. Follow your ear.

\* And every set of eardrums also has its idiosyncracies. If you like your flutes mellow, your monsters creepier, or your drums kickier, experiment a little.

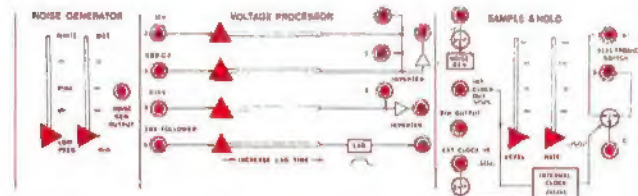
\* To get full enjoyment from synthesizing these sounds, blow them through a good speaker system. The speakers on the front of the 2600 are there for reference; you should be playing through an amp and speaker system with a full-range response.

\* We don't have to tell you that it's fun to experiment with your own ideas; that's expected of electronic musicians. Many of these patches can be set up simultaneously: try the String Sweetener with the Auto-pen, for example. You will undoubtedly come up with some great patches of your own and will want to write them down. Blank 2600 Patch Pads are available from the factory at \$1.00 each.

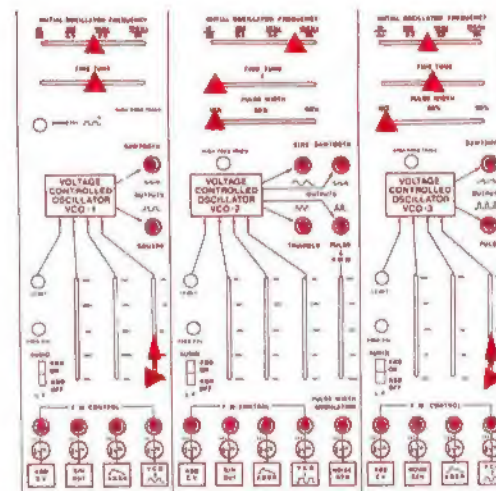
ARP would like to thank these people for getting it together in this 2600 Patch Book: Dave Fredericks, Roger Dumas, David Friend, Bruce McLendon, Phil Dodds, Alan R. Pearlman, Tom Piggott, Mike Brigida, Rick Parent, Bernie Klocko, Dan Hakala, John Shykun, Bill Wentz, Edgar Winter, Margaret Shepherd, and a couple of anonymous folks who sent in some dynamite patches.

# Heed These Hints:

1. Be certain that all sliders and switches not indicated on the patches are in the *left* or *down* positions.



2. Arrows indicate the positions to which sliders should be moved *after tuning or during performance*.



3. Shut the speakers off while you're setting the patch up. It's easy to get distracted by unripe sounds.



4. Pay special attention to the information located in the corners on most of the patches. There you will discover how many patchcords and dummy plugs are needed, how the portamento and tuning knobs are to be used, and where to play on the keyboard.
5. Set aside the number of patchcords you'll need for the patch before you plug anything in. Otherwise, the patch may be missing a patch-cord and you won't notice it right away.
6. *Phrasing* is most important on the instrumental patches. If you can play the keyboard with the idea that you are pausing to take breaths on a flute or trumpet, or bowing back and forth on a violin, you'll have more success synthesizing those instruments.
7. **VCO Pitch Tuning:** The keyboard diagrams over each patch indicate the pitch tunings for the VCOs and occasionally the VCF. For instance, this diagram means "Play Key C3 & tune VCO 3 to middle C." (Of course, if you don't have a tuning source such as a piano or a pitchpipe, you can tune the oscillators approximately.)

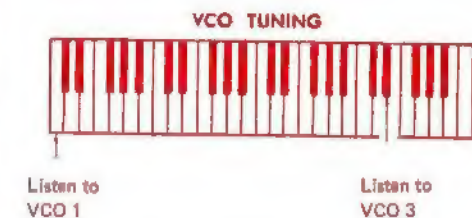
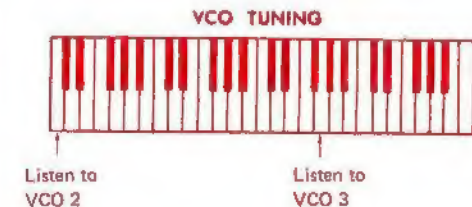
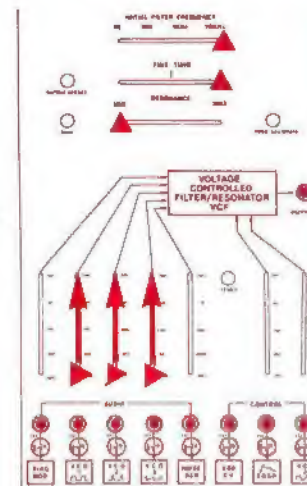


8. Several patches will ask you to precisely tune two or three oscillators to unison or octave intervals. Tune one oscillator to the frequency range indicated on the patch chart and compare the other oscillators to it individually. When two oscillators are close to a harmonic interval, (in this case, a unison, octave, fifth or a fourth), you will hear 'beats.' Beats sound like a combination of tremelo and phaseshifting: the frequencies of the two oscillators are so close that they tend to cancel each other out periodically. This can more easily be heard if you run the oscillators through the Ring Mod.

Play a note and fine-tune the oscillator you are comparing to the basic pitch until the beats slow down to less than one every three seconds. This is easiest at unison, harder at an octave, and requires practice for perfect fourths and fifths. The best way to check for a precise tuning is to play higher notes than the one used for tuning. The beats will be faster at higher frequencies.

#### Interval Tuning Example: Patch No. 35, Marimba Chords & Lead

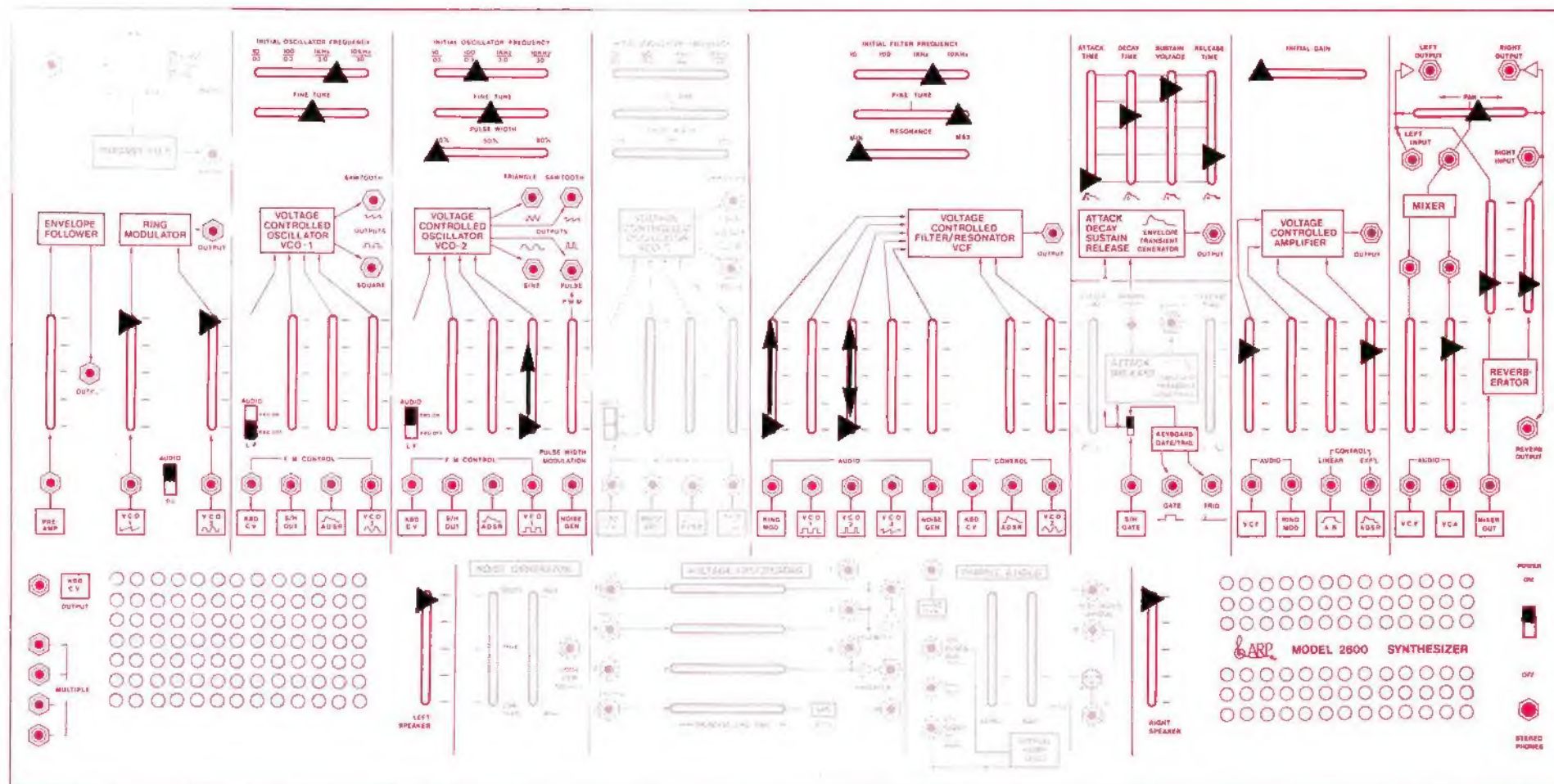
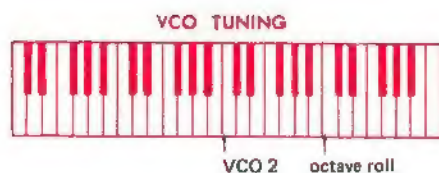
1. Raise VCO 3 into VCF. Play Key C1 and tune VCO 3 to a low, recognizable pitch.
2. Play Key G3, still listening to VCO 3. This is the pitch to which you will tune VCO 2.
3. Close VCO 3 at the VCF and raise VCO 2. Play C1 and tune VCO 2 to the pitch you heard at step 2.
4. To check for proper tuning, go back and forth: Play G3—listen to VCO 3. Play C1—listen to VCO 2.
5. Try this procedure in tuning VCO 1 at three octaves and a minor third above VCO 3 (Key Eflat4).
6. Raise all three VCOs into VCF and play the bottom octave.



Don't be discouraged if the sound you want doesn't automatically appear like a candy bar out of a vending machine. Chances are good that you've forgotten to switch on the S/H Gate, the Oscillator Frequency Switches, or the power. Another possibility might be that one of the patchcords isn't plugged in fully. With practice, you'll be able to troubleshoot any problem encountered with any patch. They all work when set up properly.



Basic Instruments

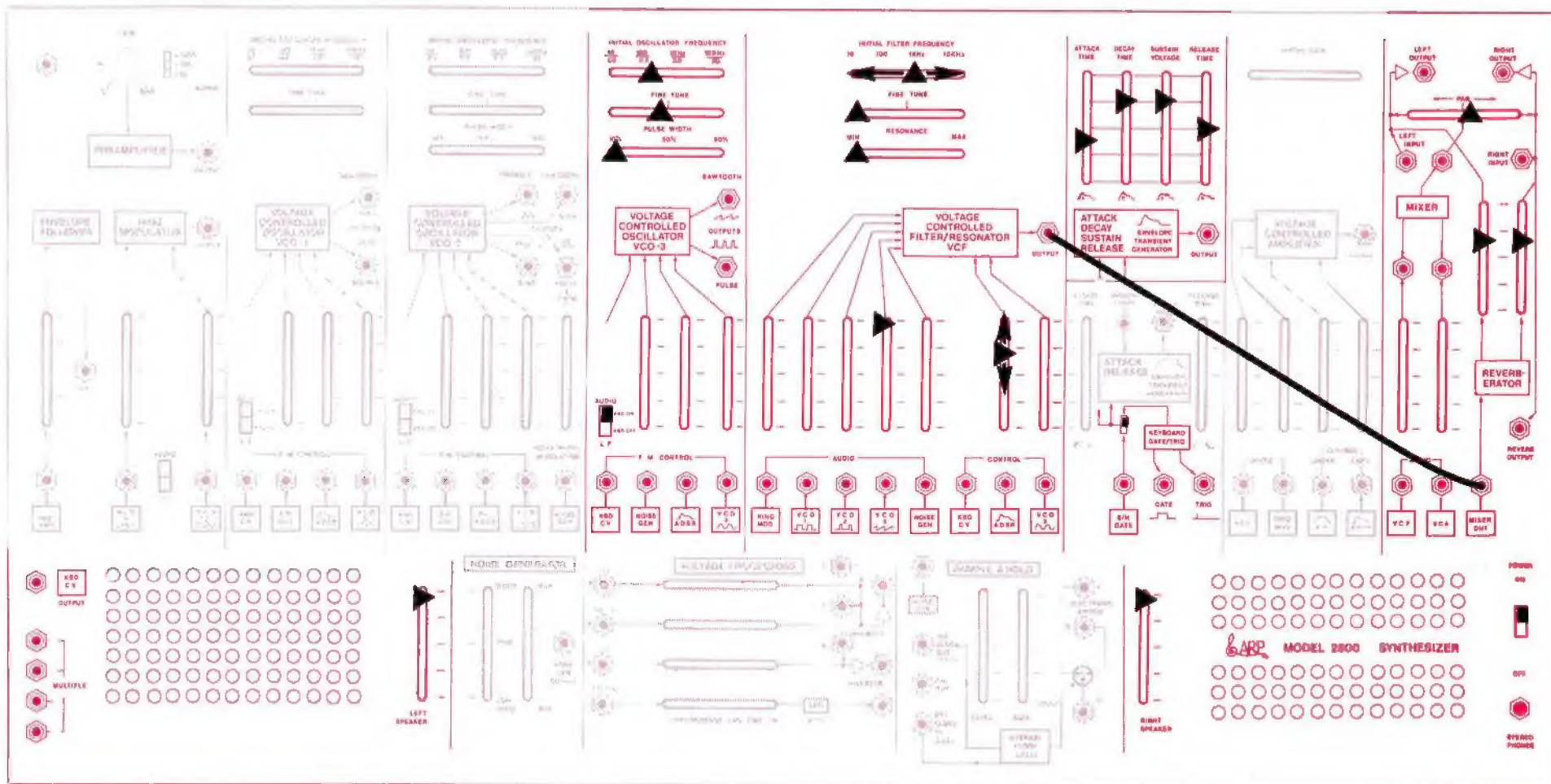
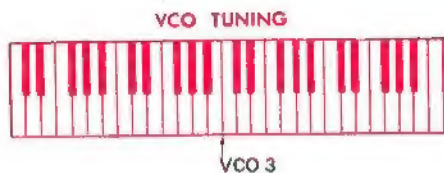


1. Raise VCO 2  $\uparrow$  into VCF and tune to middle C.
2. Close VCO 2 at VCF  $\downarrow$  and raise Ring Mod slider  $\uparrow$  into VCF.
3. Adjust VCO 1 frequency  $\leftrightarrow$  for speed of roll.
4. Raise VCO 1  $\nearrow$   $\uparrow$  into VCO 2. Tune for octave roll.

# Marimba Roll

1.





1. Open VCF → and tune VCO 3 to middle C.
2. Close VCF ← and adjust ADSR slider ↓ into VCF for trumpet or French horn.

1 PATCHCORD

# Trumpet & French Horn

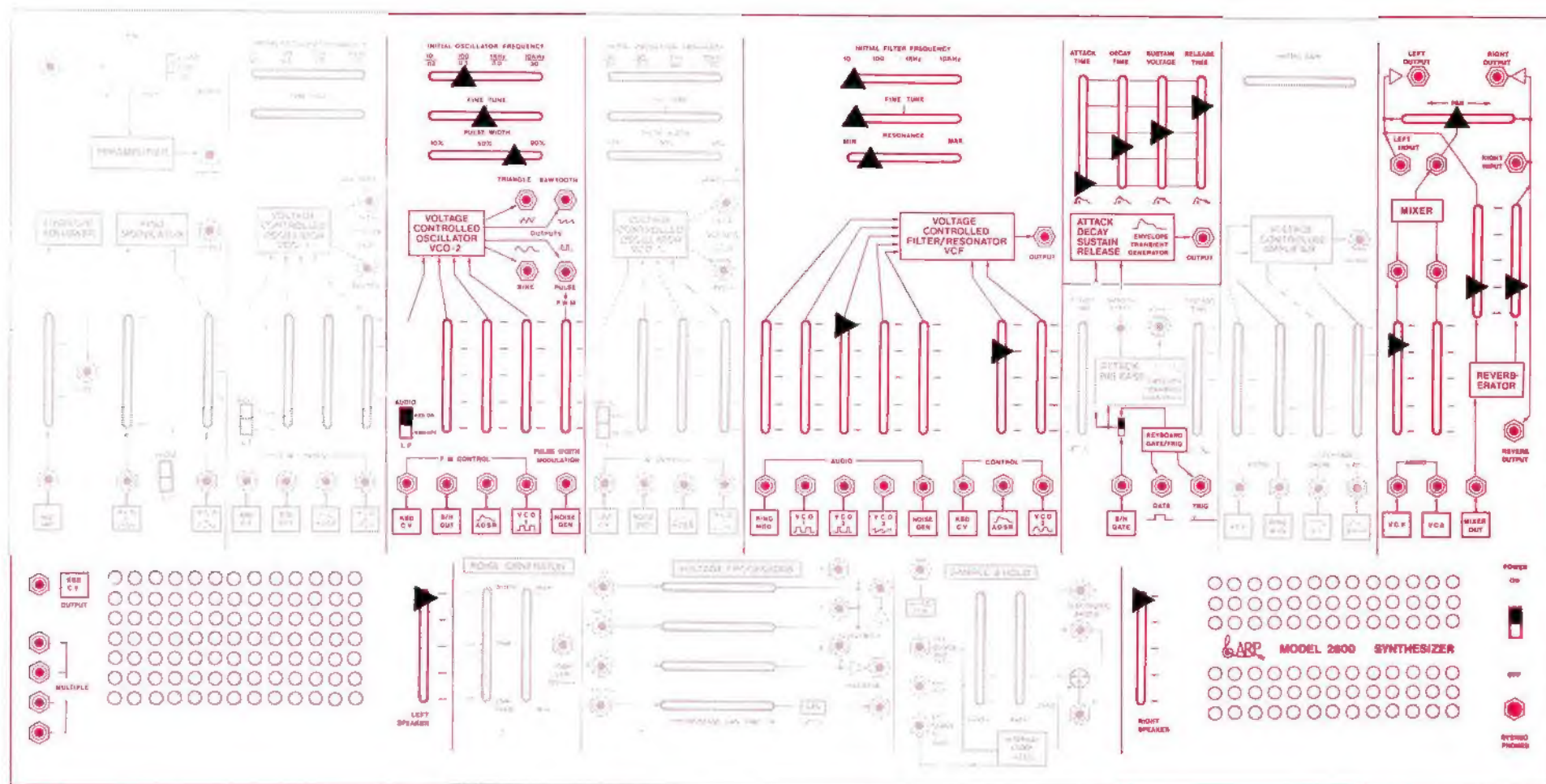
# 2.

KEYBOARD RANGE: BOTTOM 2 OCTAVES

VCO TUNING



VCO 2



Trucker Bass

3.

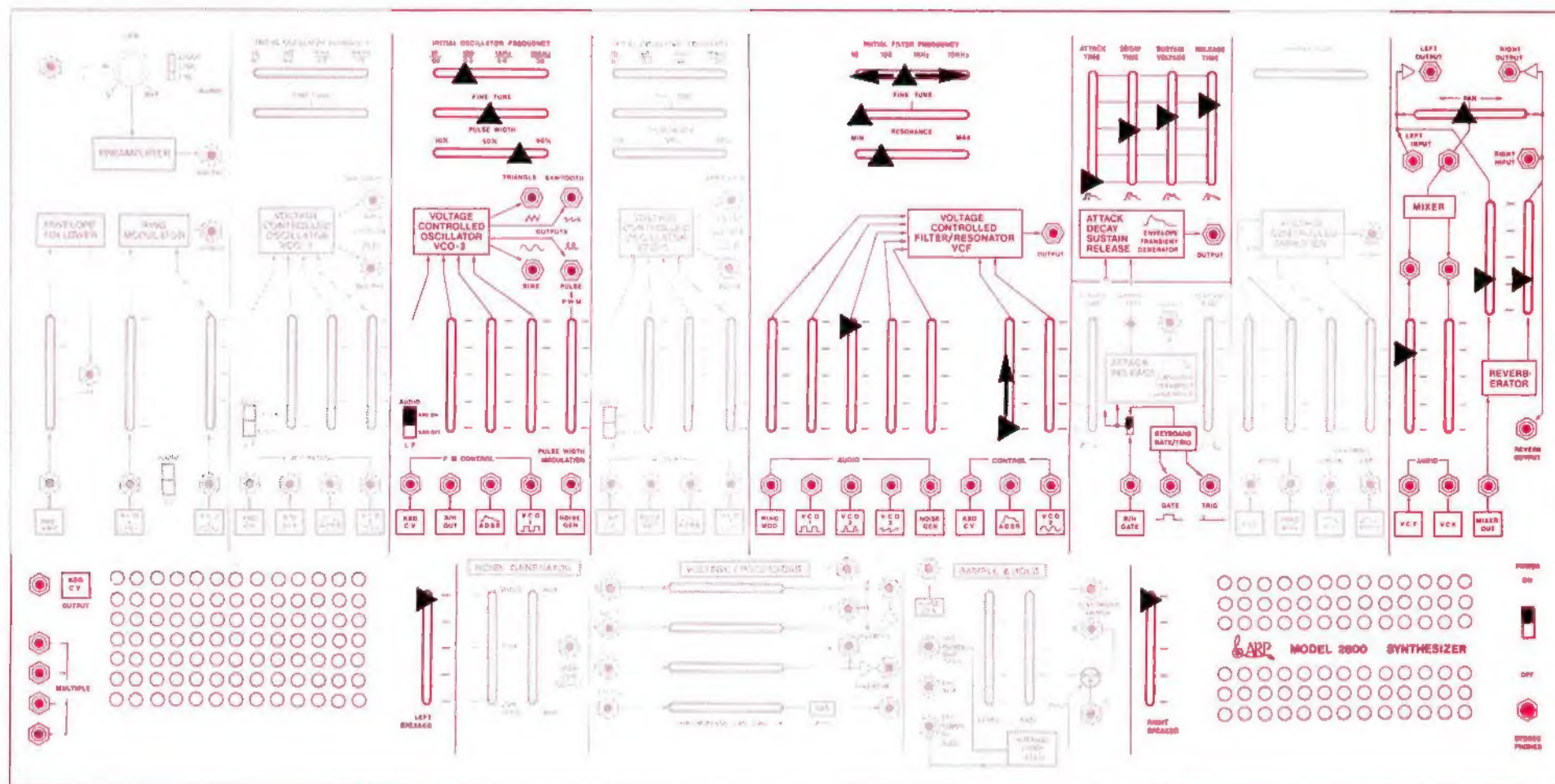


KEYBOARD RANGE: BOTTOM 2 OCTAVES

# VCO TUNING



VCO 2



1. Open VCF → and tune VCO 2 to 1 octave below middle C.
2. Close VCF ← and raise ADSR ↑ into VCF for brightness.

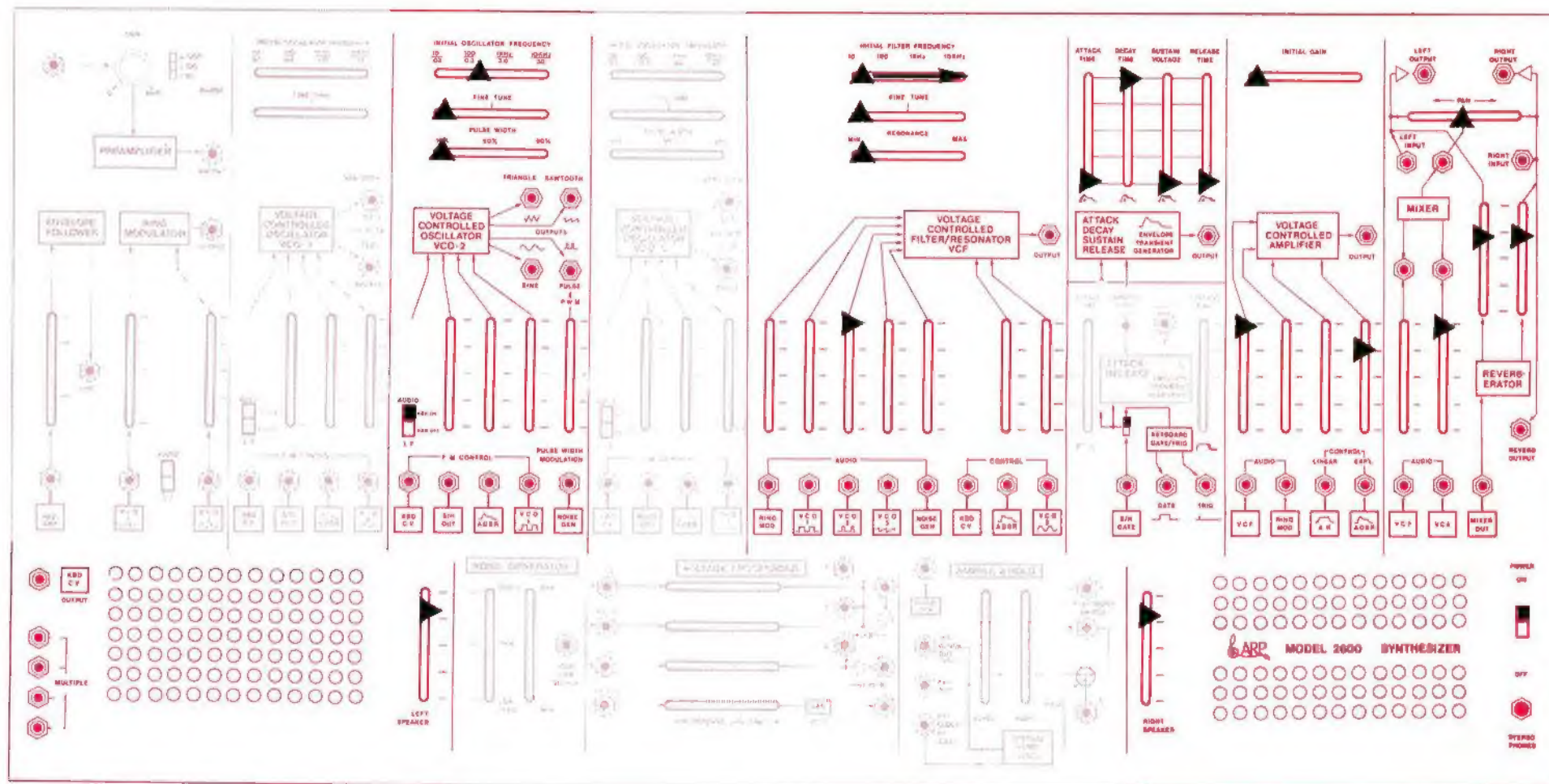
# Octabass

# 4.

## VCO TUNING



VCO 2

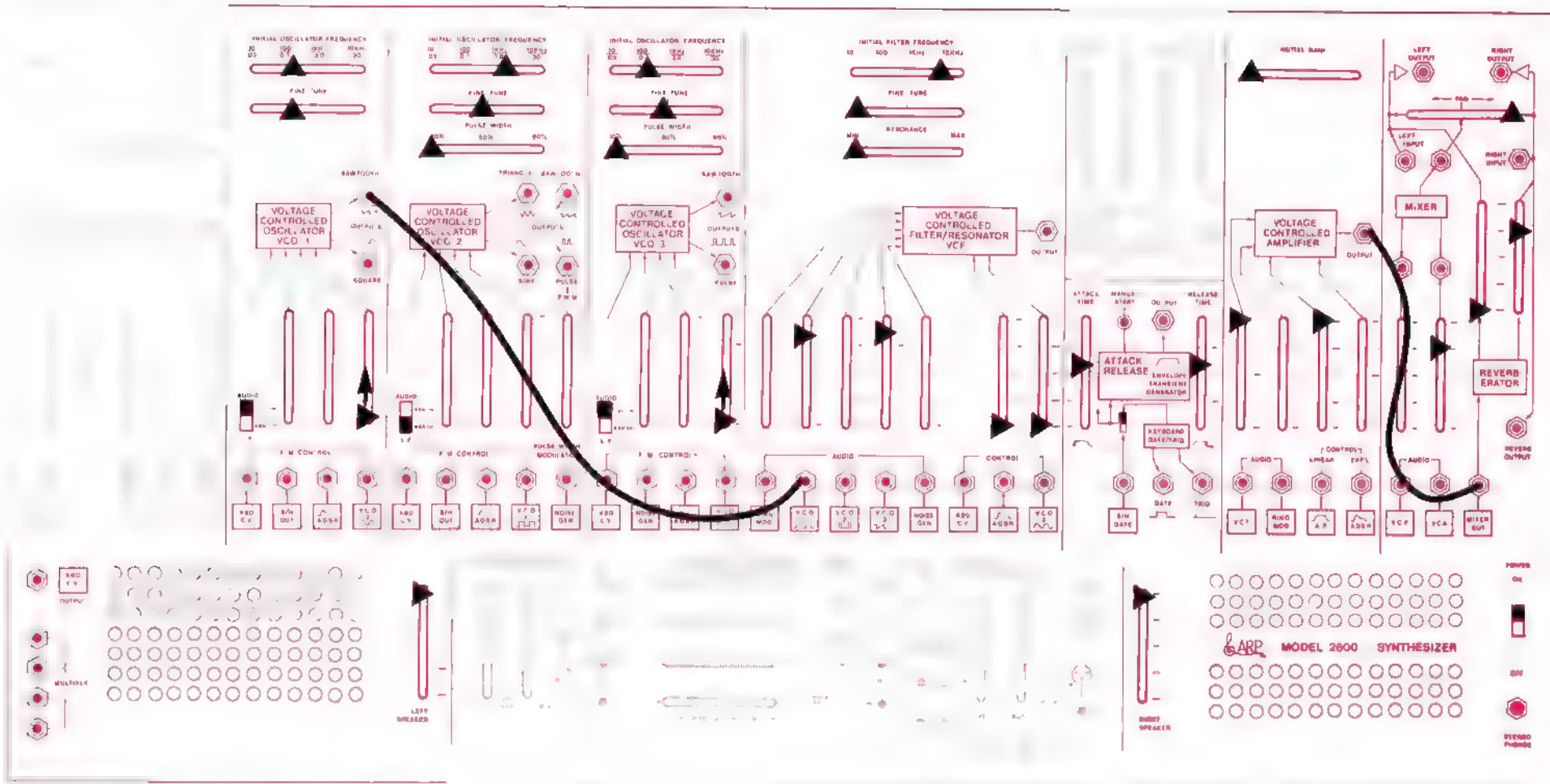


1. Adjust VCF → for brightness.
2. Tune VCO 2 to middle C.

# Wonder Clavinet

# 5.





1. Tune VCO 3 to middle C.
2. Tune VCO 1 several beats off VCO 3
3. Raise VCO 2 1 into VCO 1+3 for vibrato.
4. Adjust VCO 2 frequency for vibrato speed.

2 PATCHCORDS

# String Sweetener

# 6.

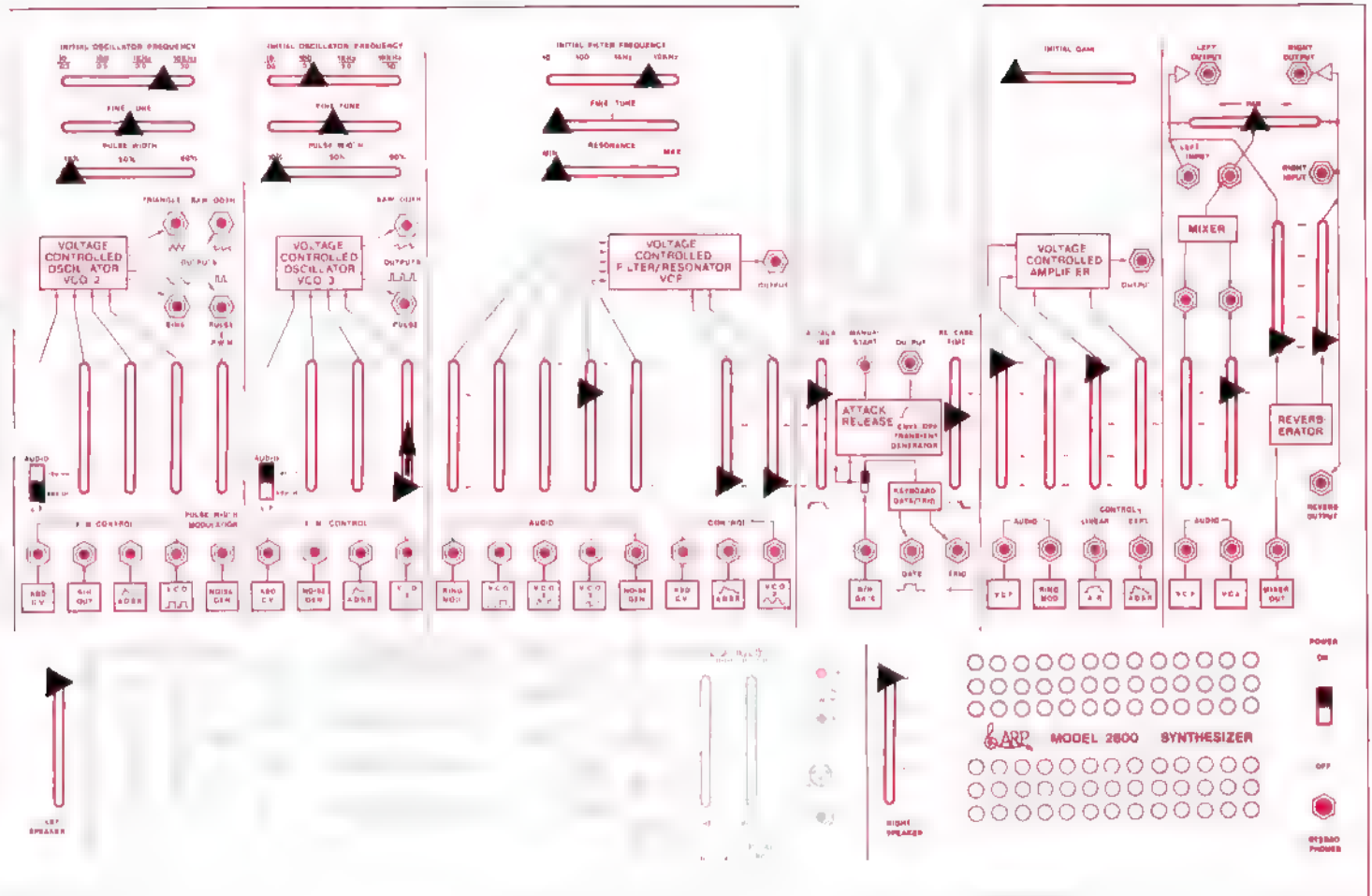




## VCO TUNING



VCO 3



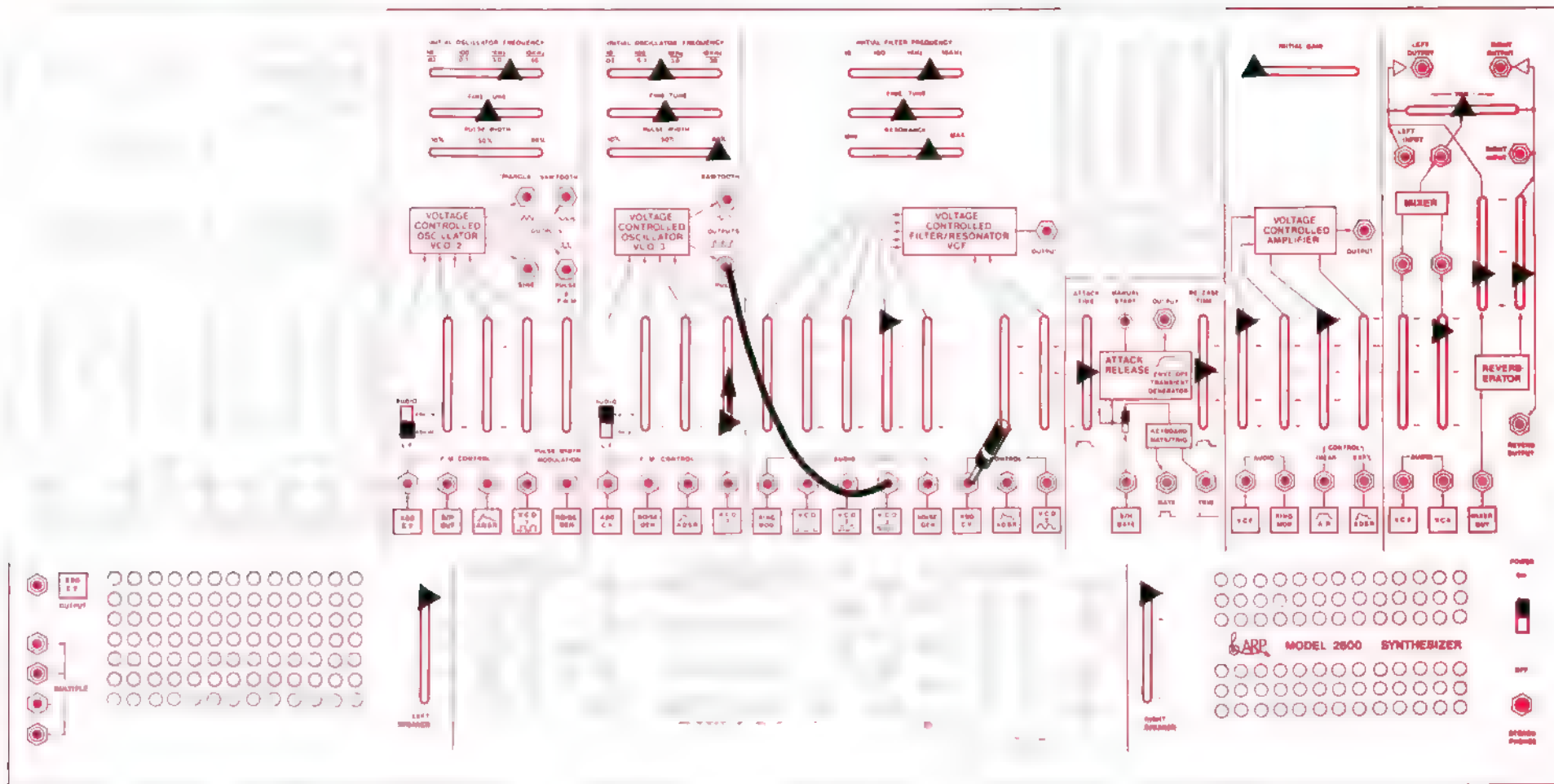
Portamento



1. Tune VCO 3 to middle C.
2. Raise VCO 2  $\uparrow$  into VCO 3 for vibrato
3. Adjust VCO 2 frequency for vibrato speed.

# Violin

# 8.



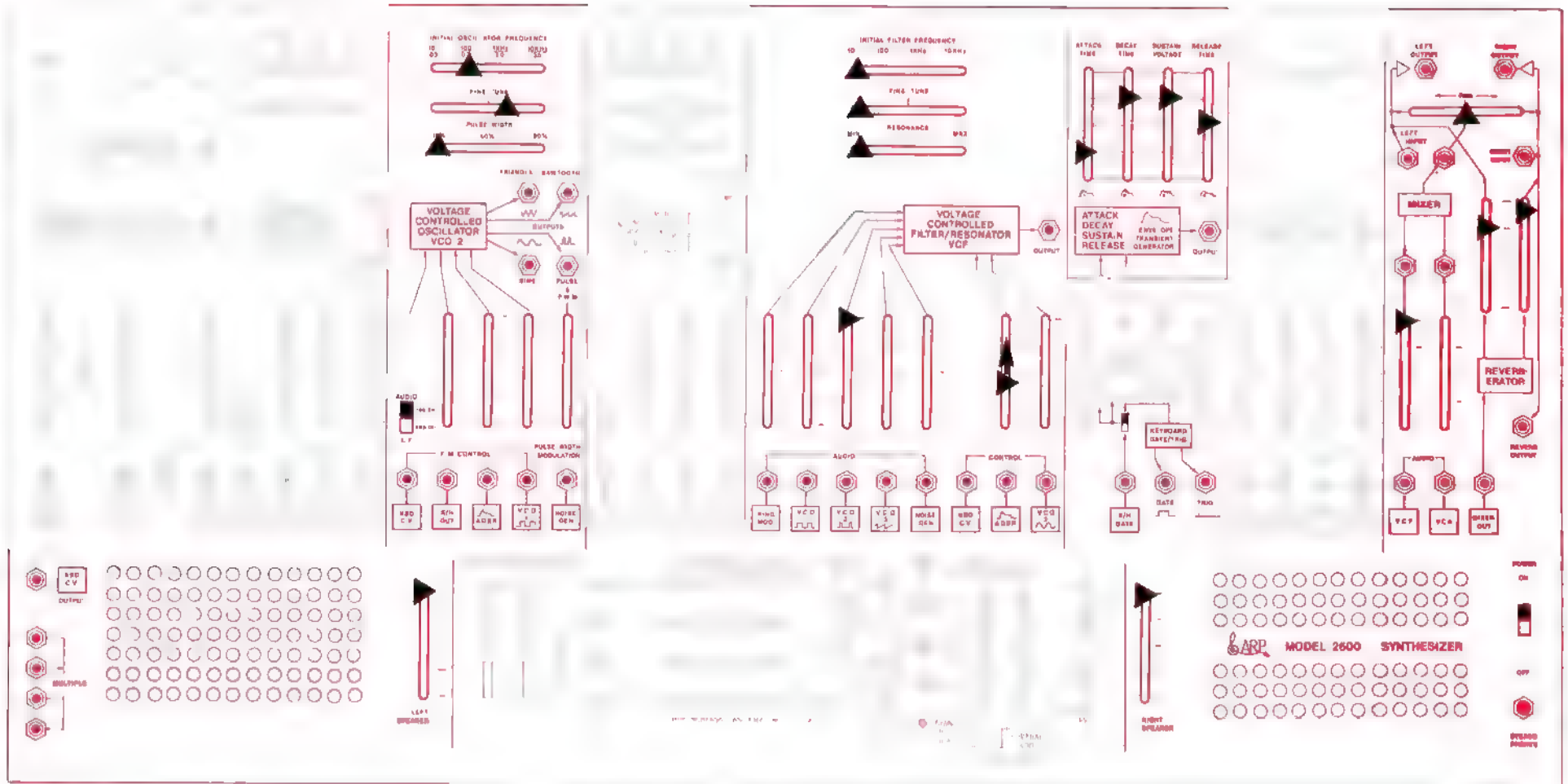
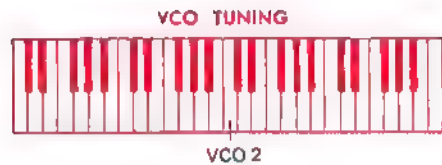
1. Tune VCO 3 to middle C.
2. Raise VCO 2  into VCO 3 for vibrato.
3. Adjust VCO 2 frequency for vibrato speed

1 PATCHCORD  
1 DUMMY PLUG

English Horn/Oboe

9.

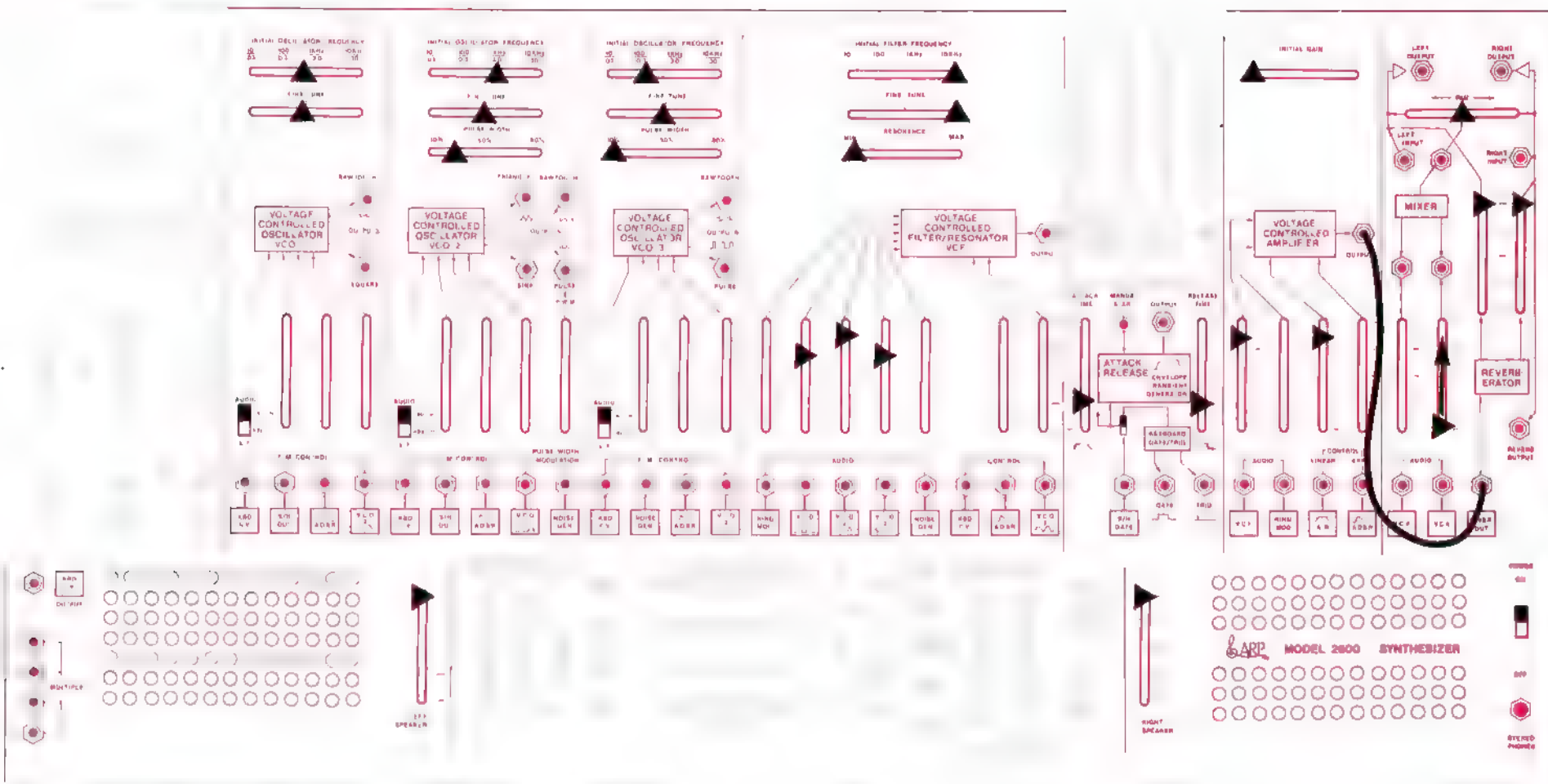
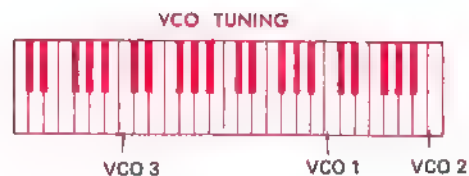




1. Tune VCO 2 to middle C.
2. Reverse ADSR  $\uparrow$  into VCF Control for brightness.

Fanfare Trumpet

10.



1 PATCHCORD

# Monster Organ

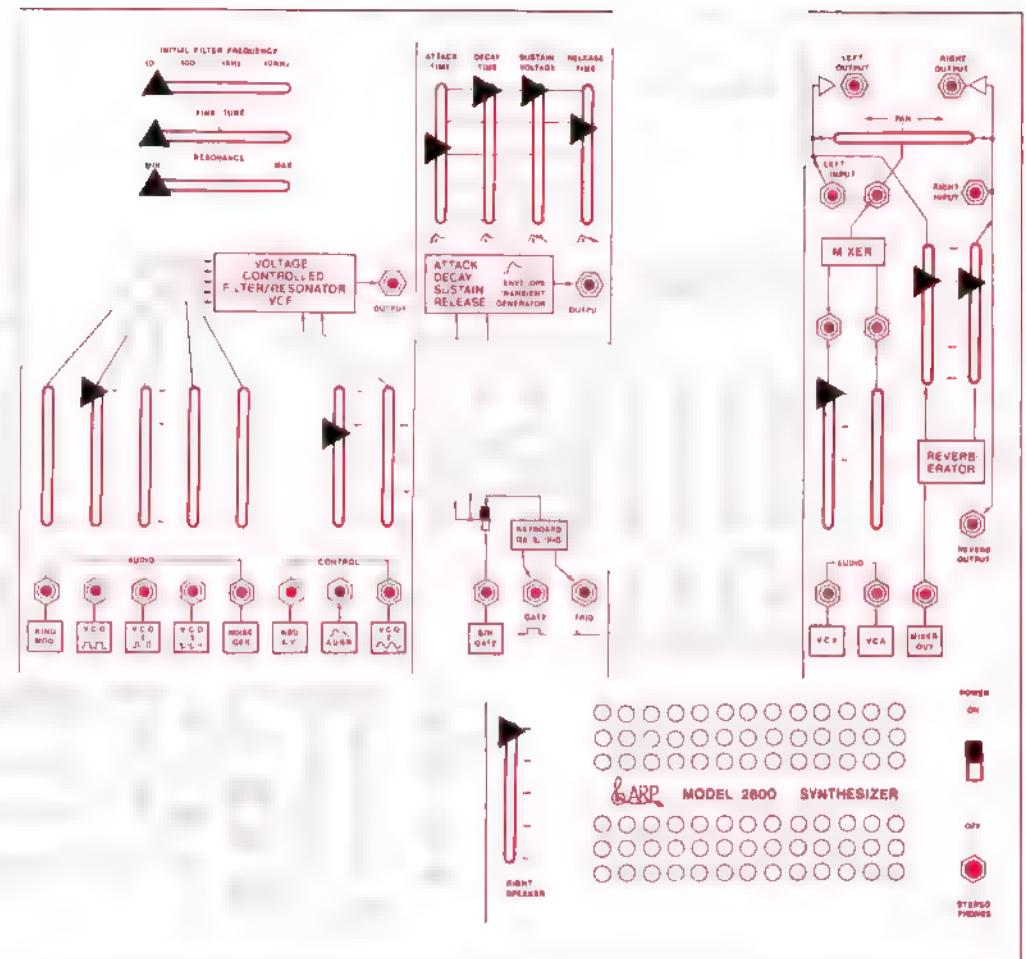
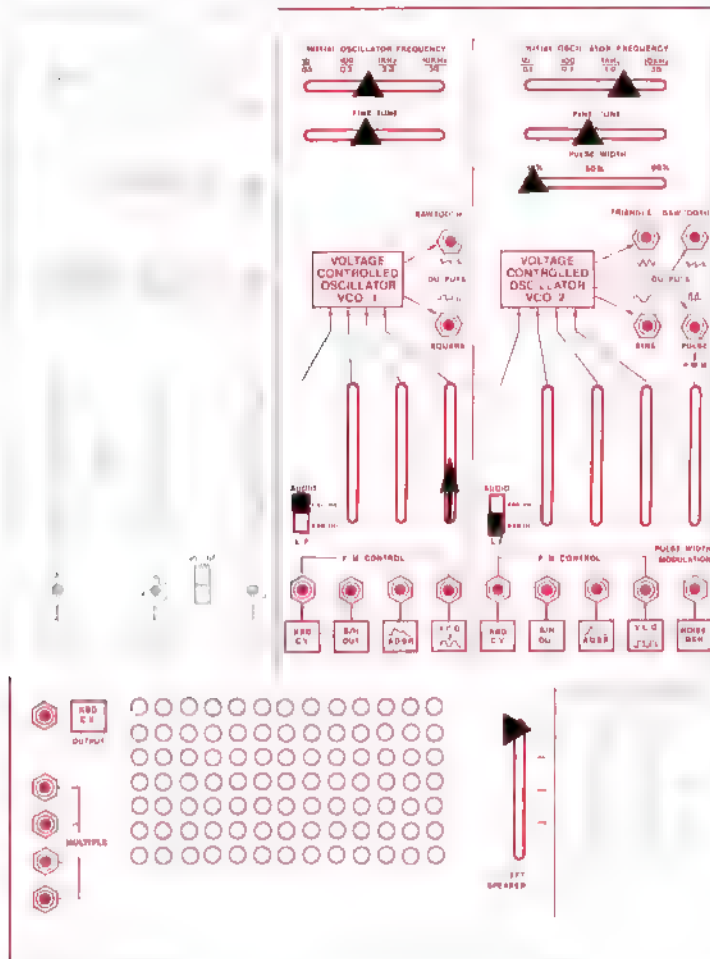
# 11.



## VCO TUNING



VCO1



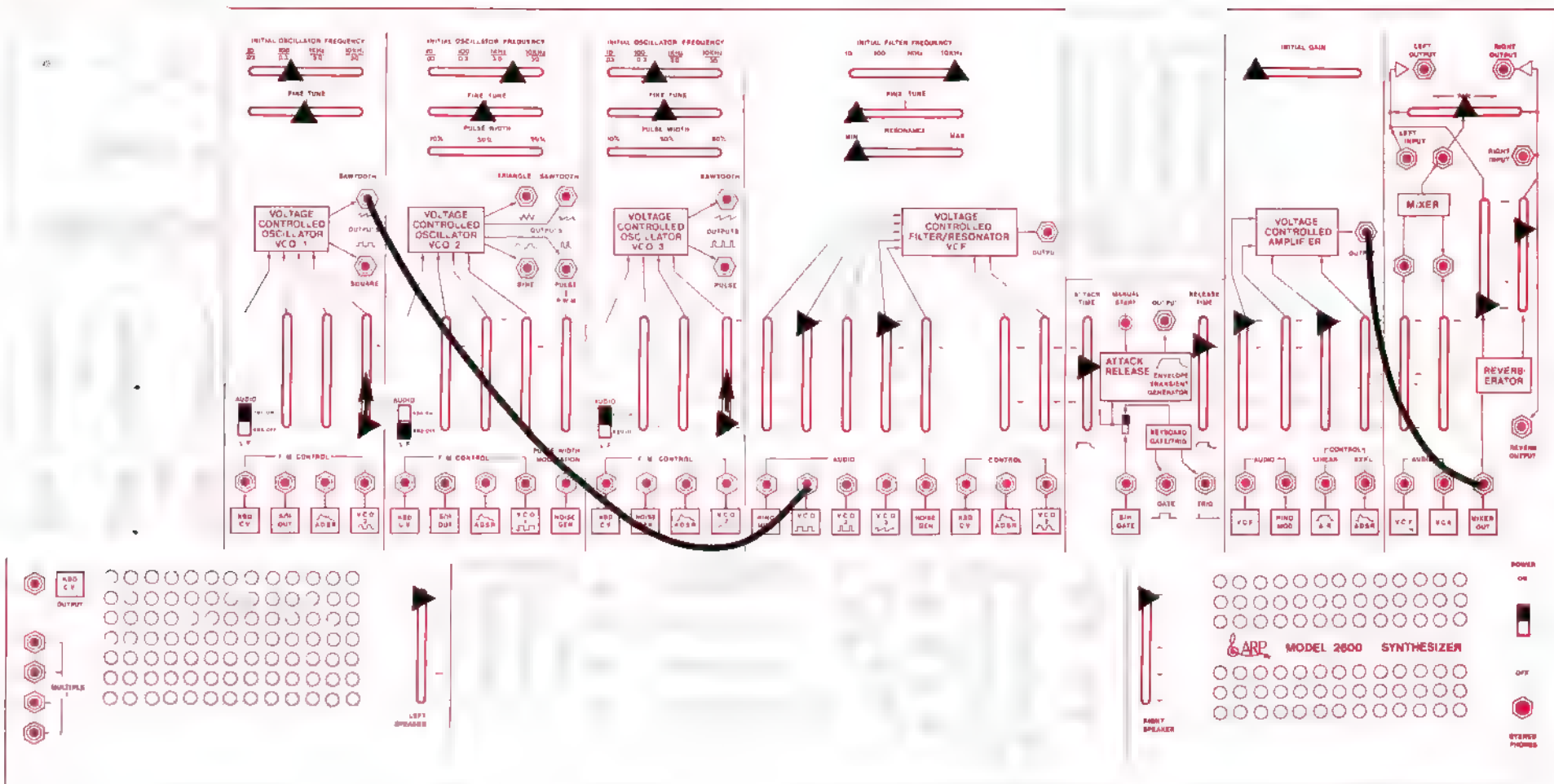
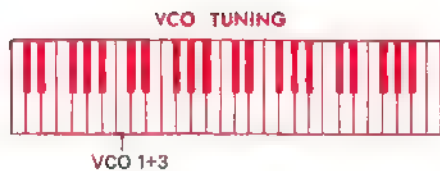
Portamento



1. Tune VCO 1 to middle C.
2. Raise VCO 2 into VCO 1 and adjust VCO 2 frequency for vibrato speed.

# Thereminovox

12.



Portamento

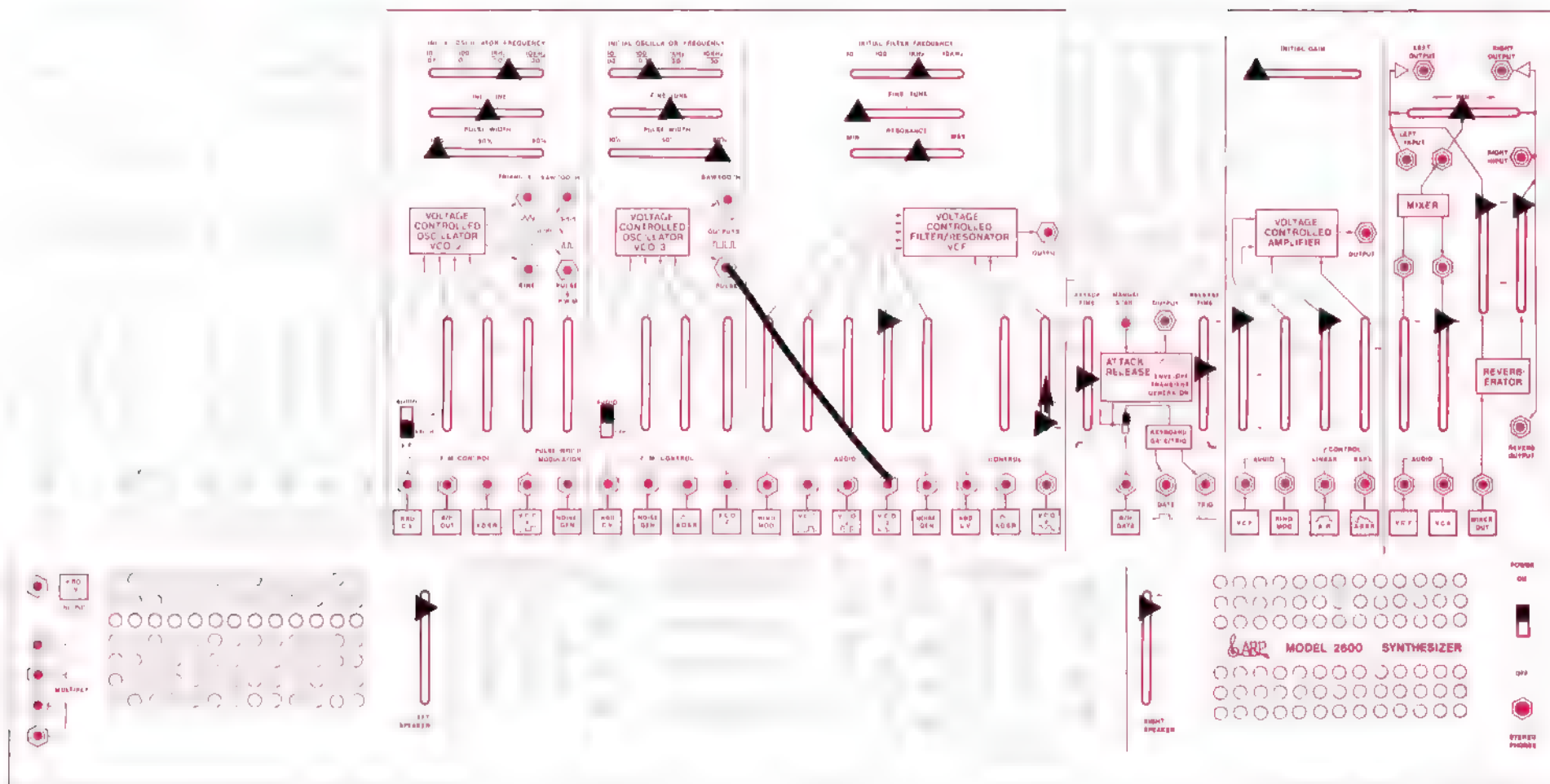
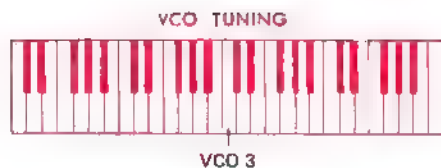


1. Tune VCO 1 and 3 to one octave below middle C
2. Listening to each oscillator individually, raise VCO 2 1/2 into each for vibrato and adjust VCO 2 frequency for speed.

2 PATCHCORDER

Cello Section

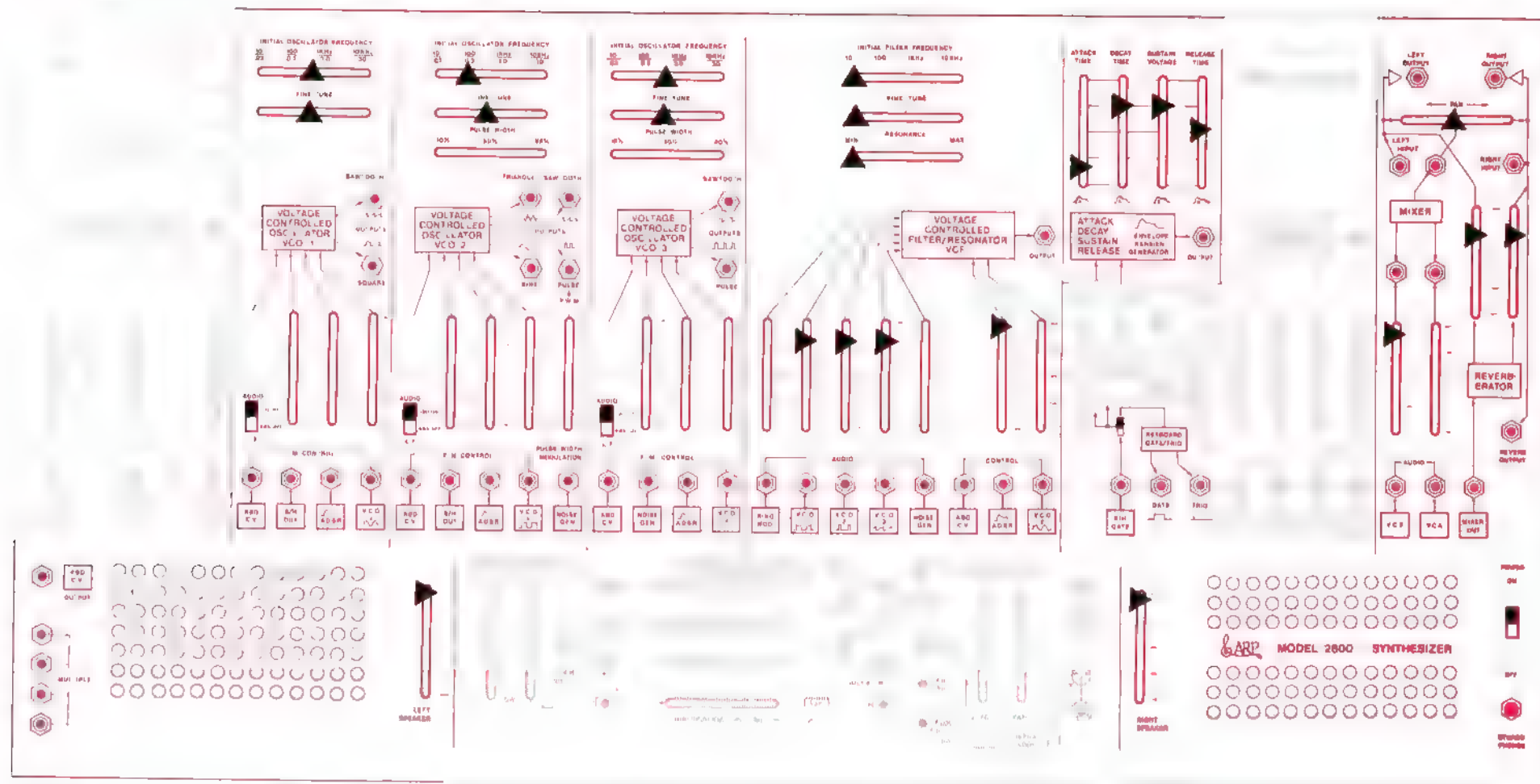
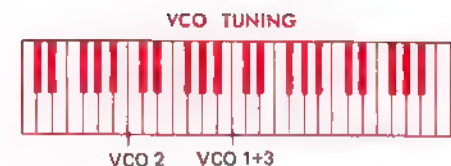
13.



# Cowboy Harmonica

# 14.





Portamento



Tune:

VCO 1 to middle C.  
VCO 2 to one octave below middle C.  
VCO 3 to middle C

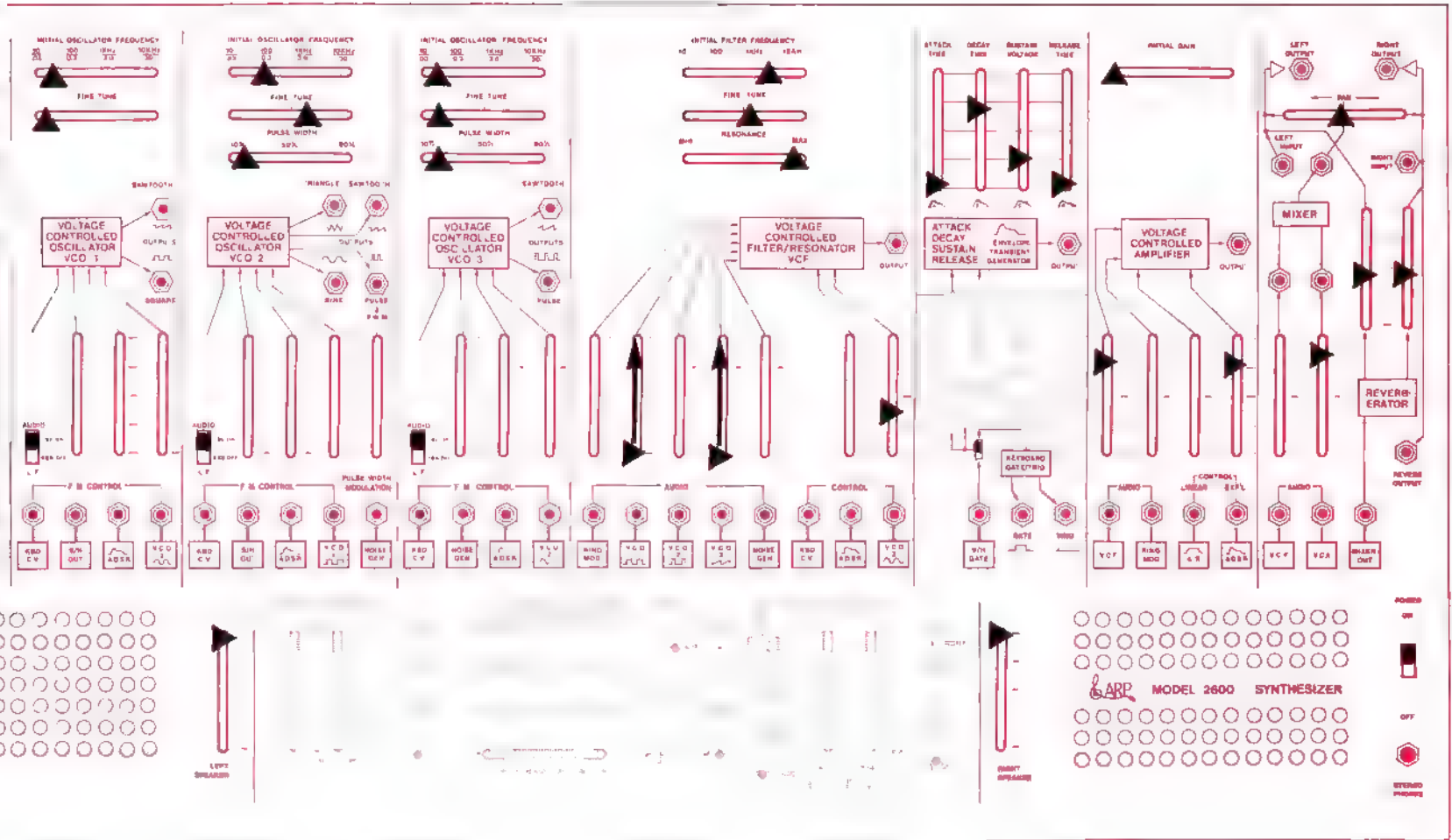
Classic ARP 2600 Patch

15.

VCO TUNING



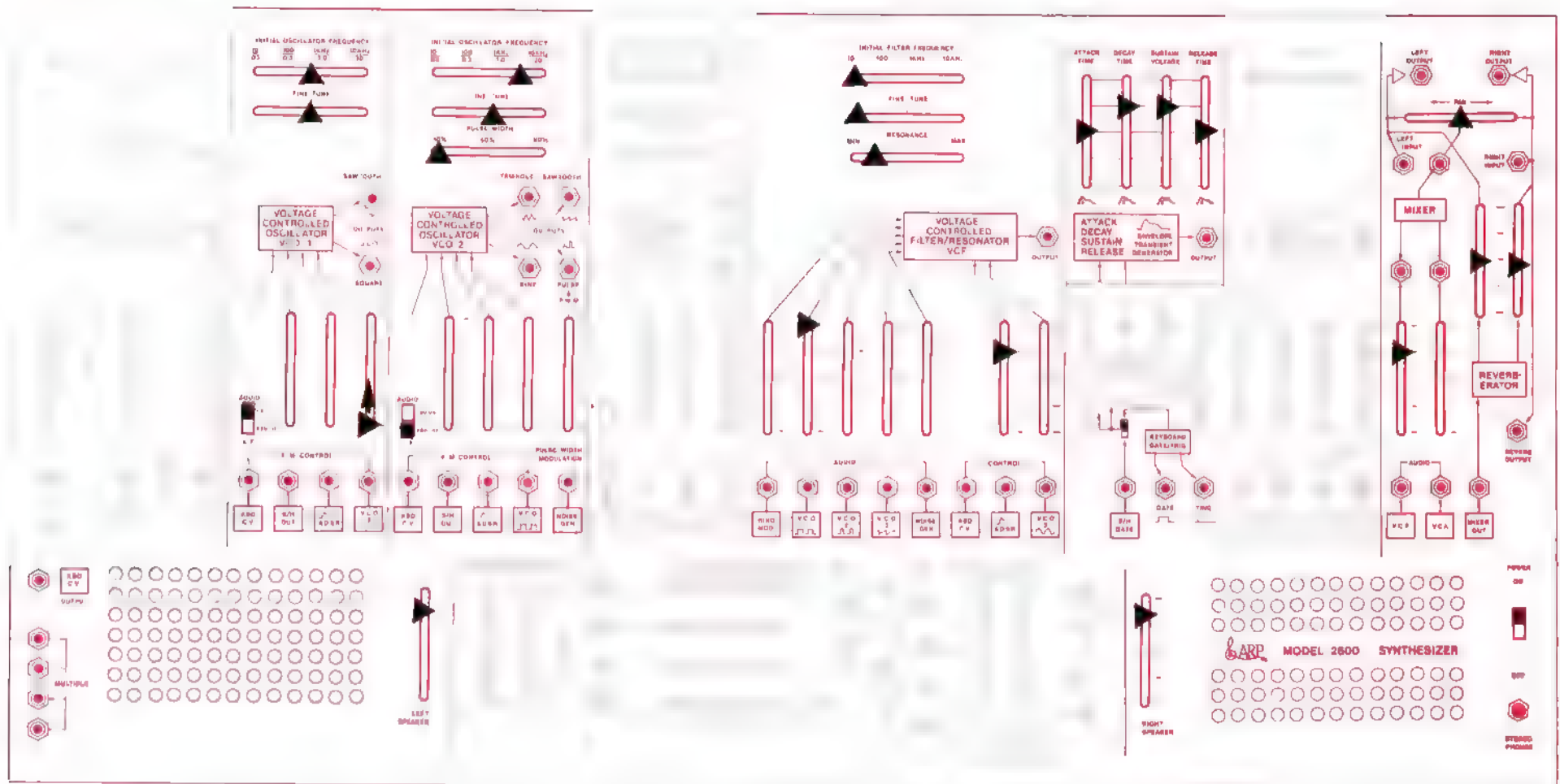
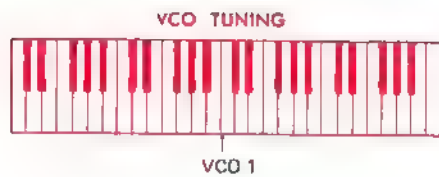
VCO 1+3 VCO 2



OPTION: Raise VCO 1 ↑ or VCO 3 ↑ into VCF.  
Tune to one octave below VCO 2

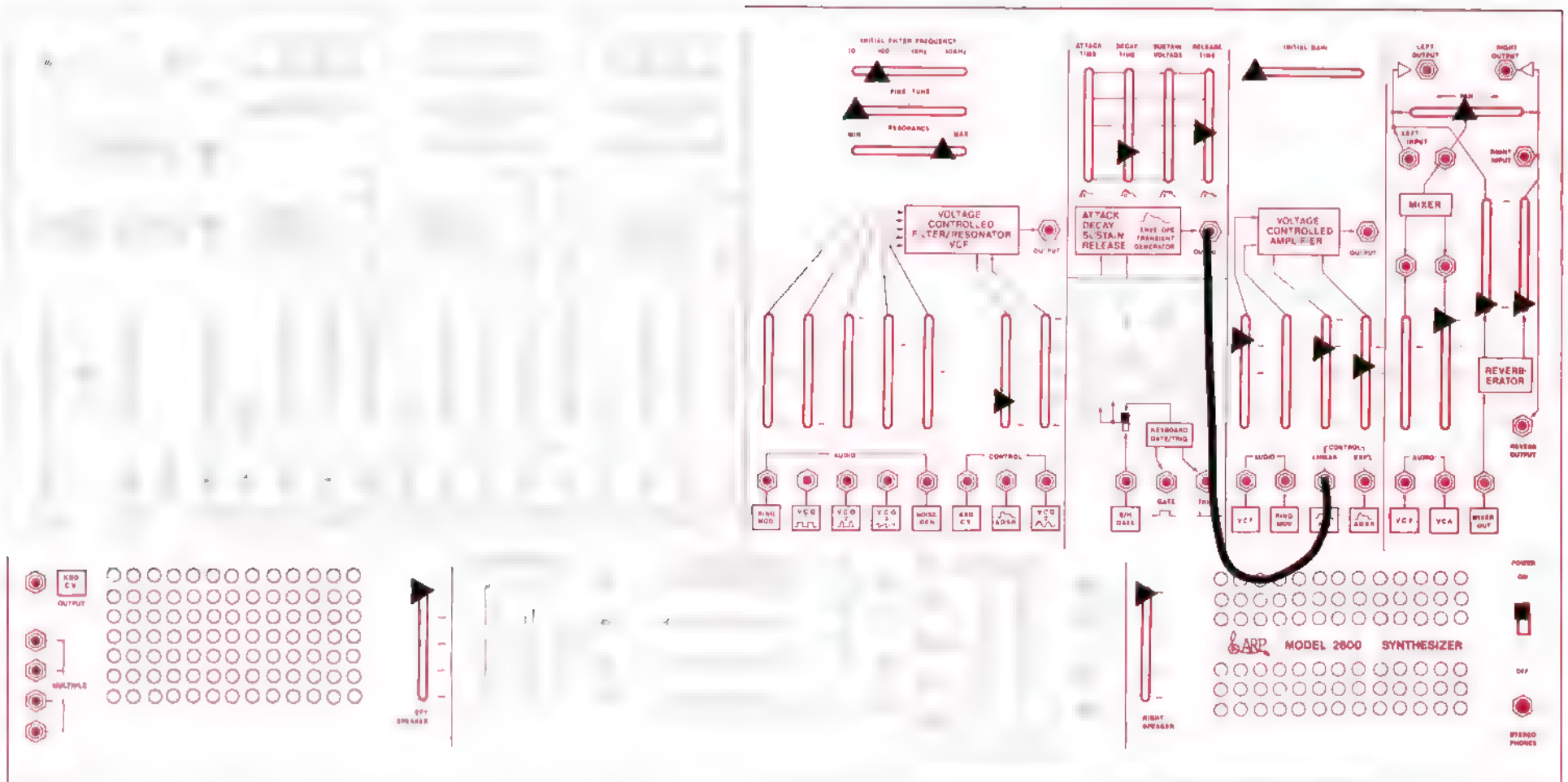
Electric Mouth-harp

16.



1. Tune VCO 1 to middle C.
2. Raise VCO 2  $\uparrow$  into VCO 1 for vibrato.
3. Adjust VCO 2 frequency for vibrato speed

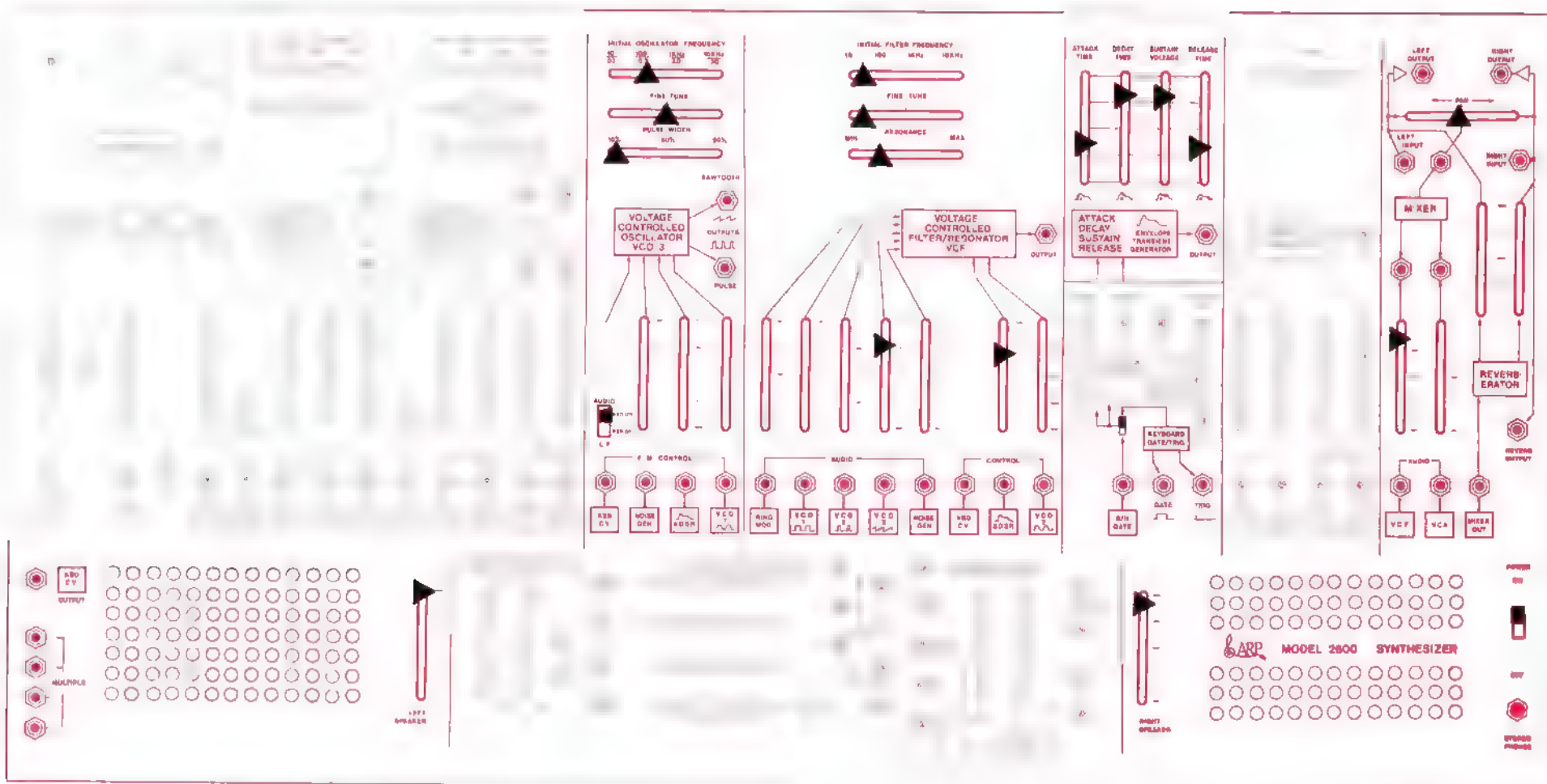




1 PATCHCHORD

Big Bass Drum

18.



Portamento



Tune VCO 3 to one octave below middle C.  
Switch Portamento on for trombone slides.

# Trombone/ Tuba

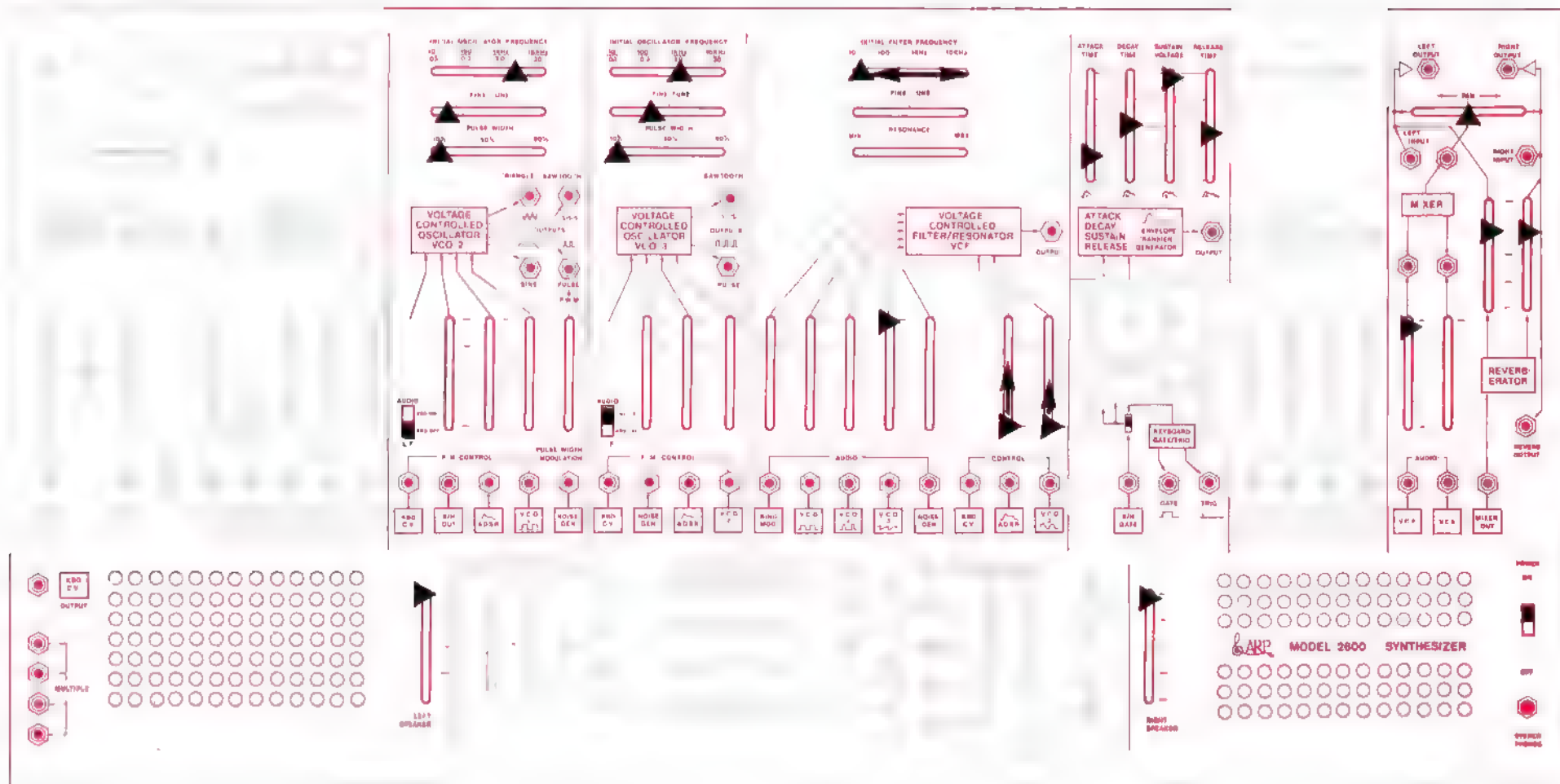
19.



VCO TUNING



VCO 3

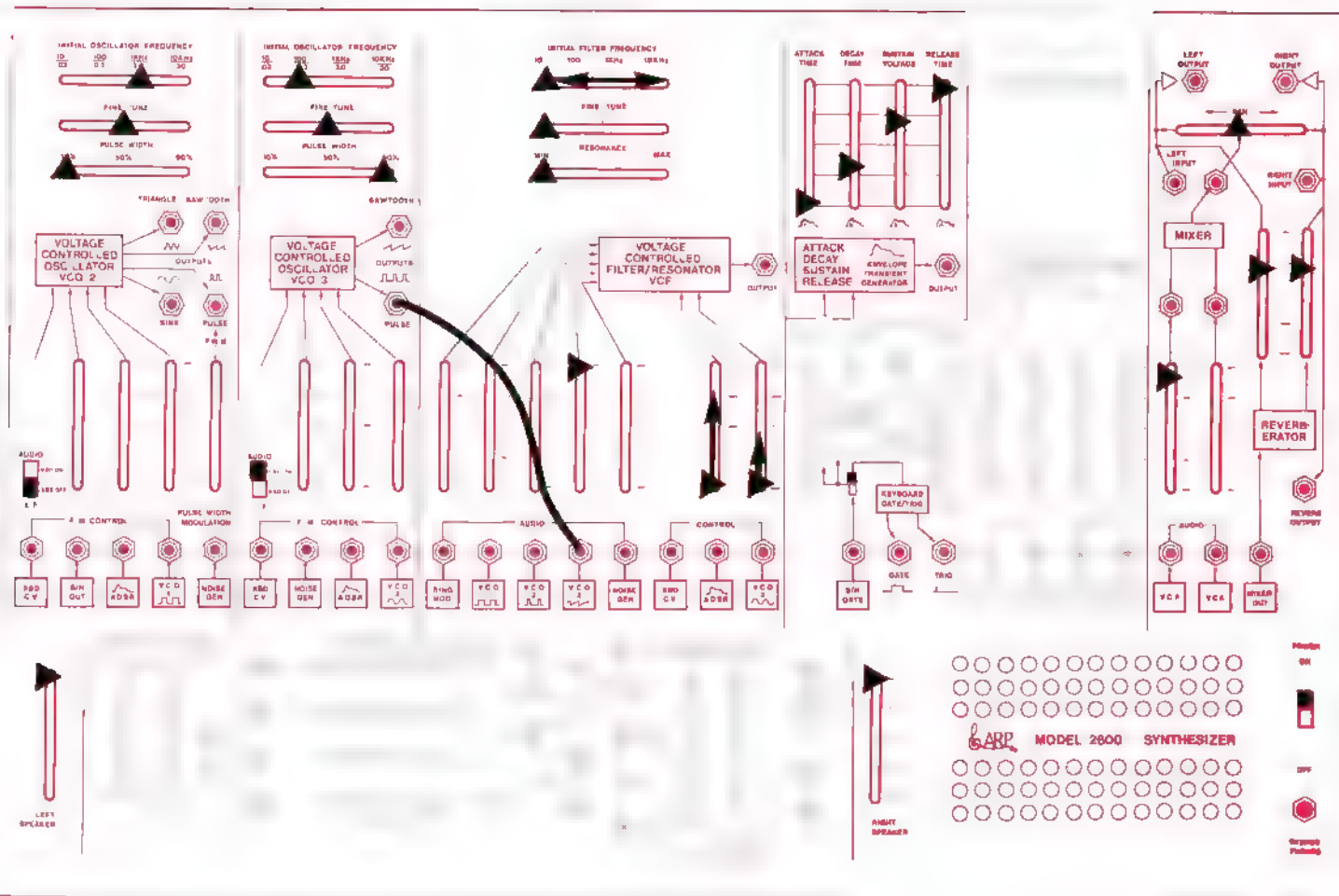
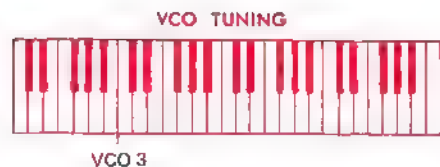


1. Open VCF → and tune VCO 3 to one octave above middle C.
2. Close VCF ← and raise ADSR ↑ into VCF for brightness.
3. Raise VCO 2 ↑ into VCF for tremelo.
4. Adjust VCO 2 frequency for tremelo speed.

1 PATCHCORD

Flute

20.



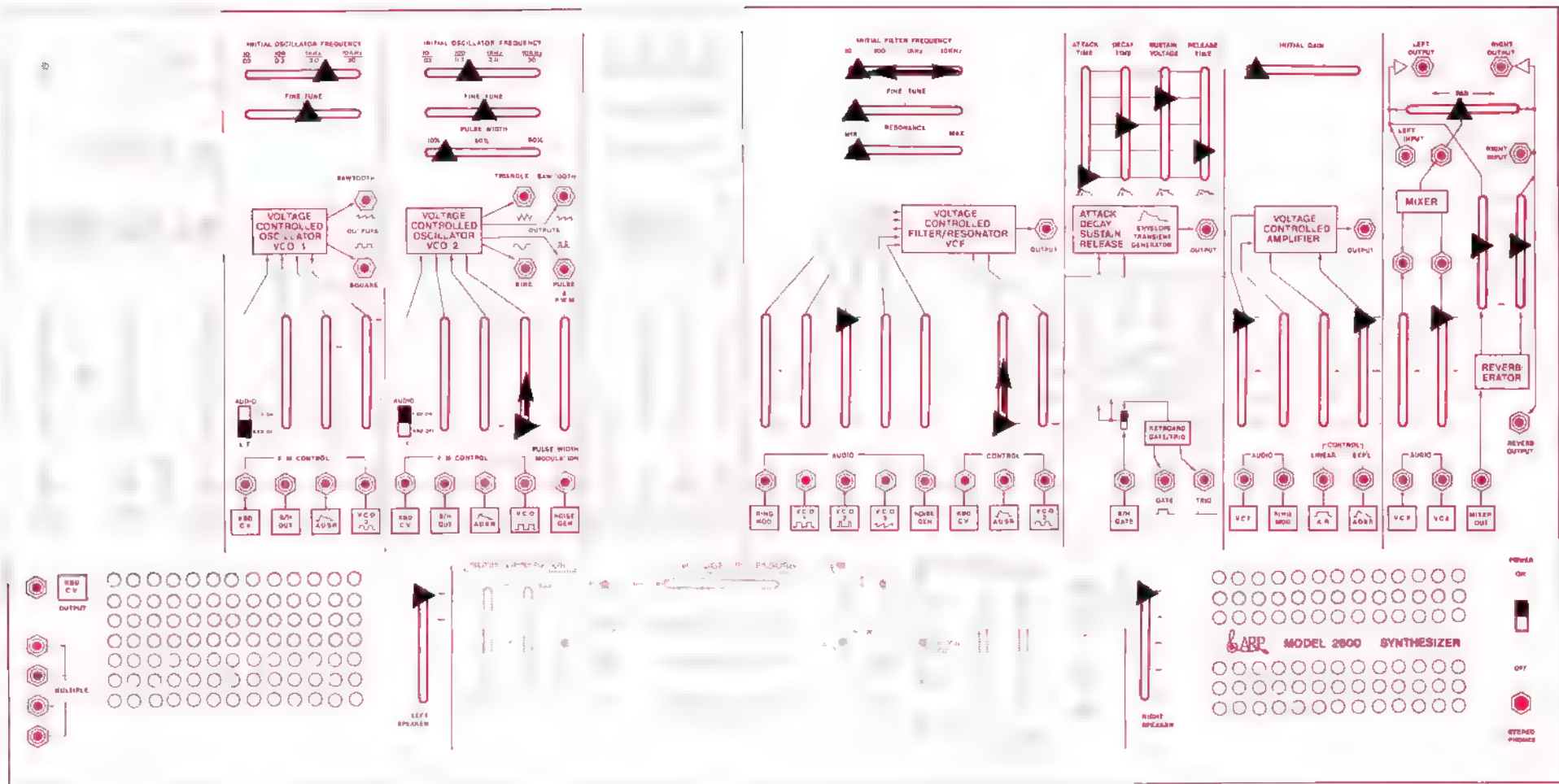
1. Open VCF — and tune VCO 3 to one octave below middle C.
2. Close VCF ← and raise ADSR and VCO 2 ↑ into VCF.
3. Adjust VCO2 frequency for tremelo speed.

1 PATCHCORD

## VCO TUNING



VCO 2



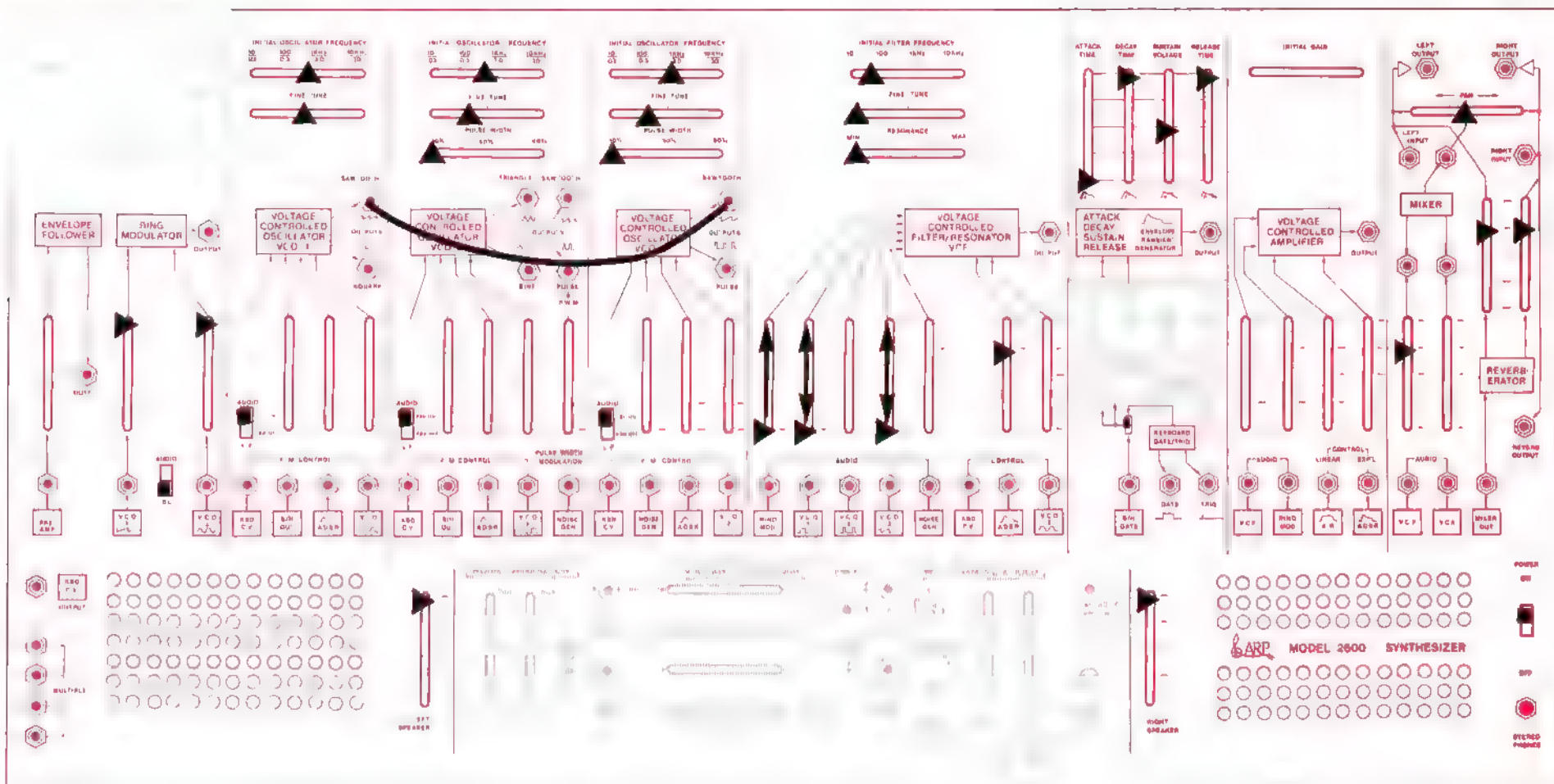
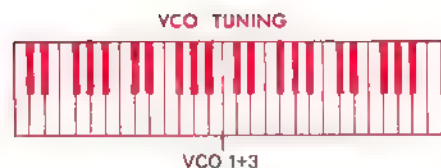
1. Open VCF — and tune VCO 2 to middle C.
2. Close VCF ← and raise ADSR ↑ into VCF.
3. Raise VCO 1 ↑ into VCO 2 and adjust VCO 1 frequency for trill speed.
4. Bring VCO 1 ↑ in and out of VCO 2 during performance for trills.

# Jazz Guitar

# 22.



Advanced Instruments

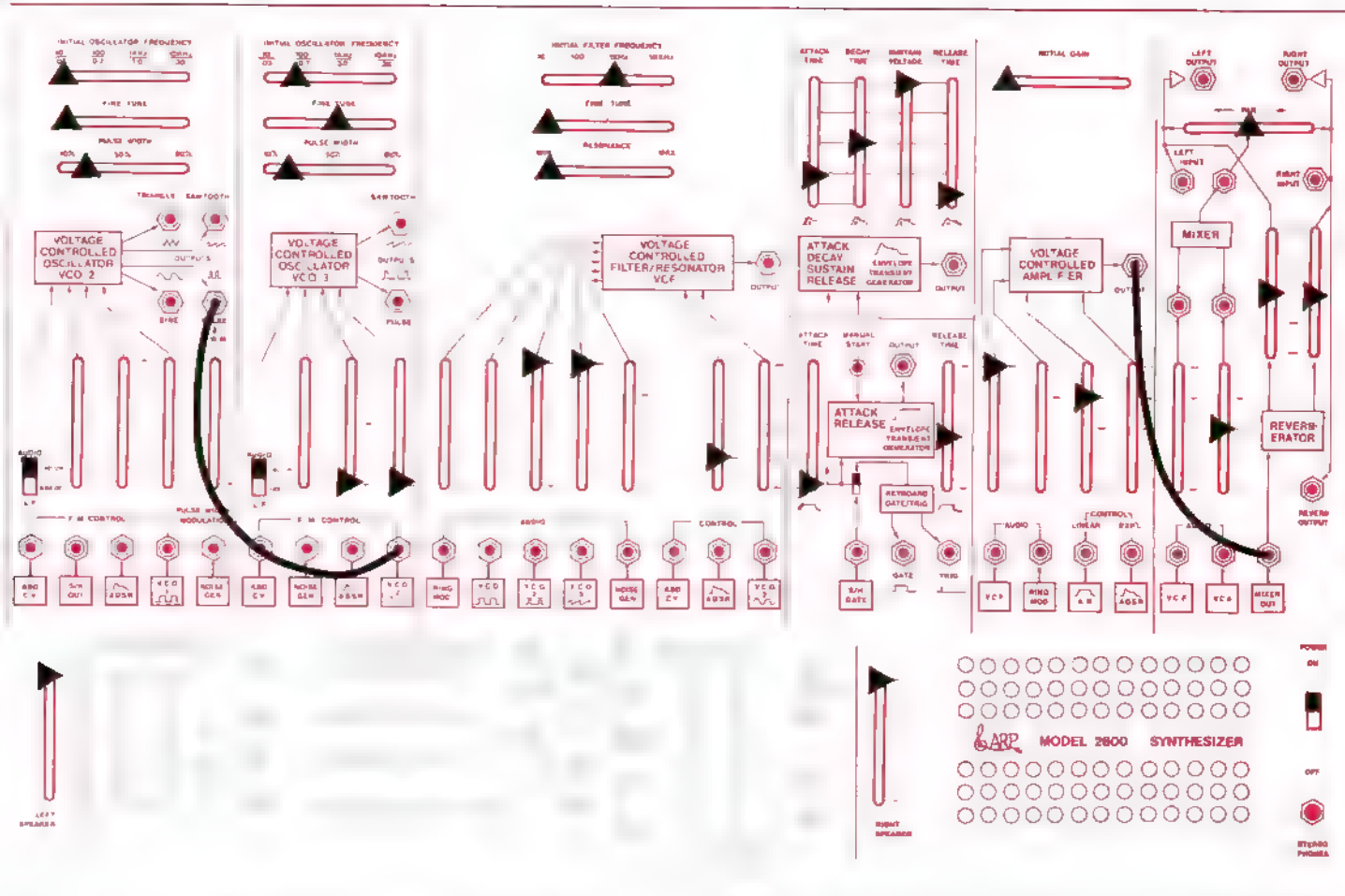


1. Raise VCO 1 and 3  $\uparrow$  into VCF.
2. Tune VCO 1 and 3 to middle C.
3. Detune VCO 3 by a few beats.
4. Close VCO 1 and 3  $\downarrow$  and raise Ring Mod  $\uparrow$  into VCF.
5. Adjust VCO 2 frequency for different effects.

1 PATCHCORD

# Ceremonial Gong

# 23.



1. Play Key C3 and tune VCO 3 to an octave above VCO 2, which is tuned as shown.
2. Raise VCO 2 fully into VCO 3.
3. Raise ADSR into VCO 3 until a solid tone without beats is heard.

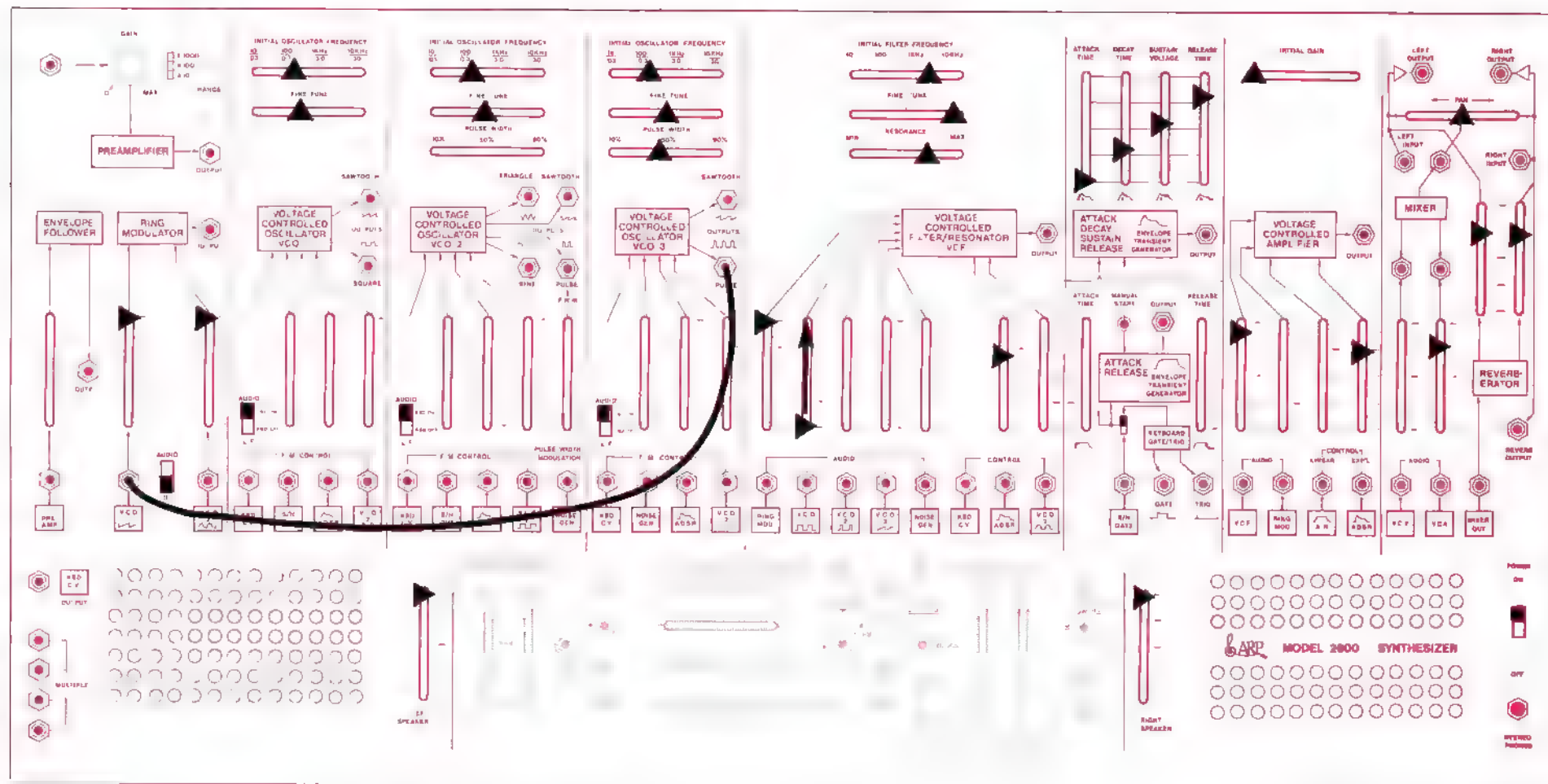
2 PATCHCORDS

# Heavy Metal Fuzz Lead

**24.**



# KEYBOARD RANGE TOP 2 OCTAVES

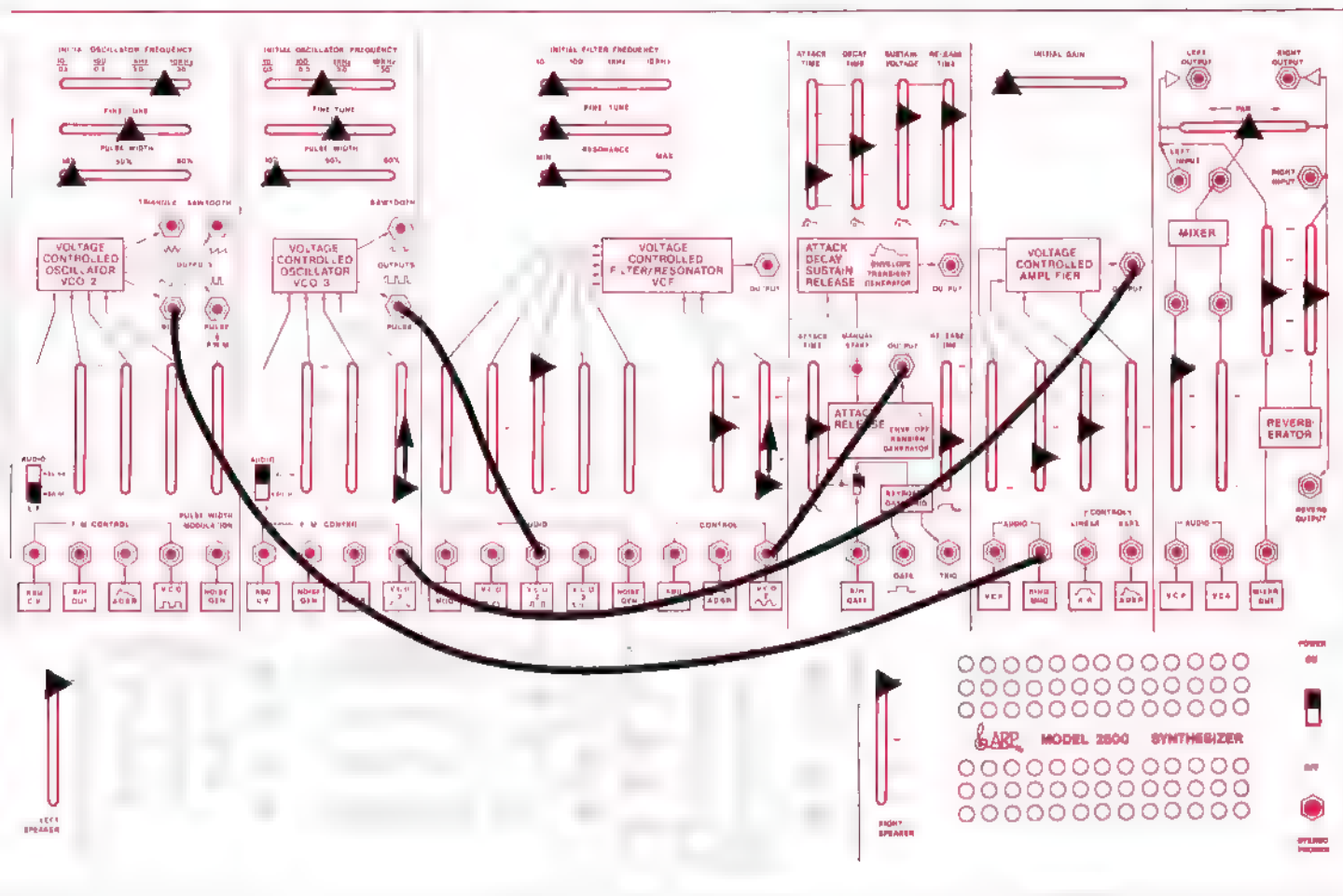
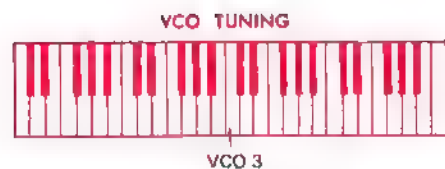




1. Tune VCO 2 and 3 to middle C.
2. Raise VCO 1 into VCF and tune a few beats off.

1 PATCHCORD

65¢ Piano

25.

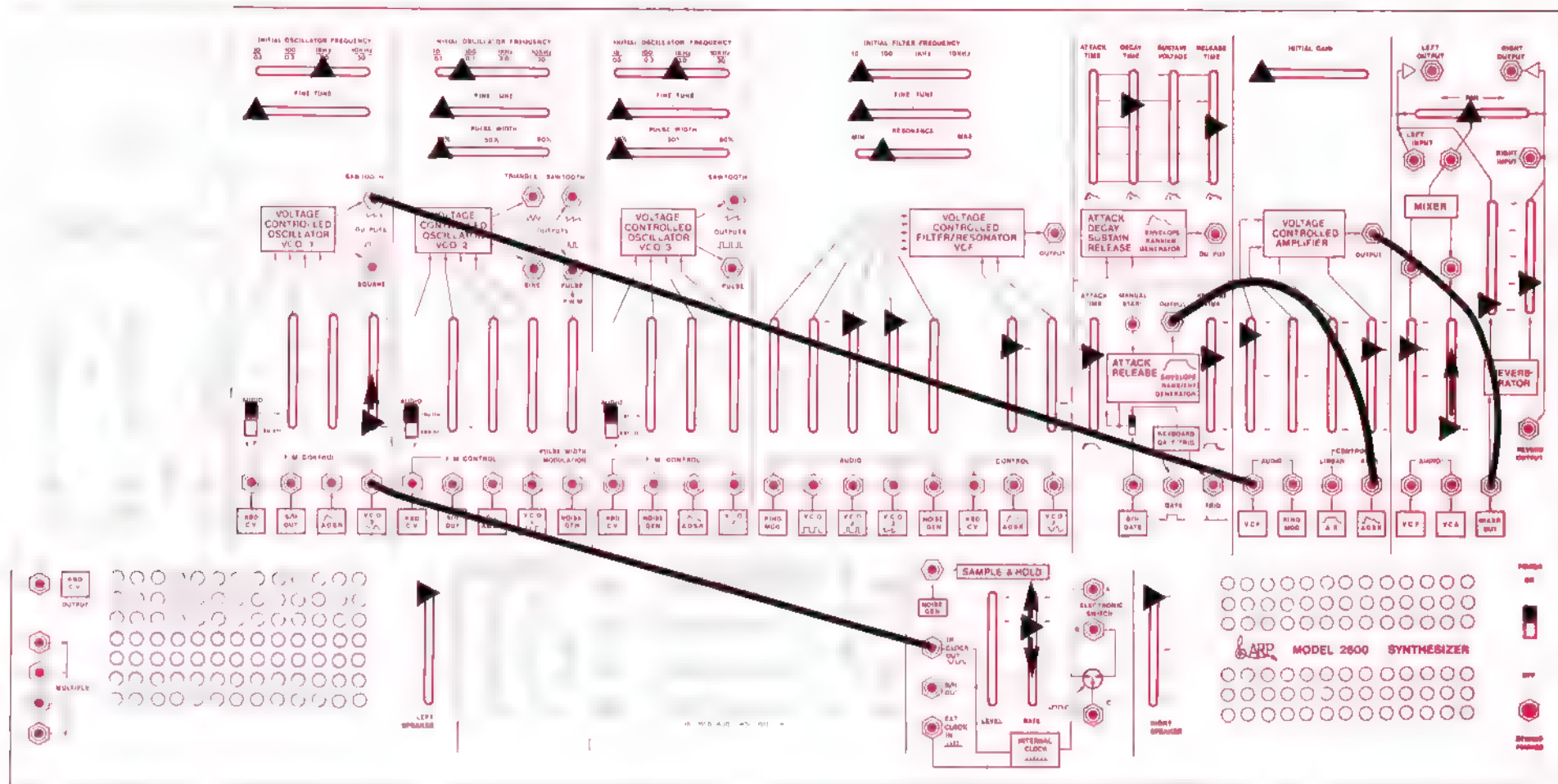
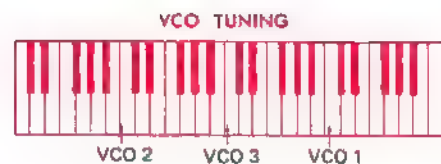


1. Tune VCO 3 to middle C.
2. Raise  into VCO 3 and adjust VCO 2 frequency for vibrato speed.
3. Raise  into VCF for delayed brilliance.

4 PATCHCORDS

# Doc Trumpet

# 26.



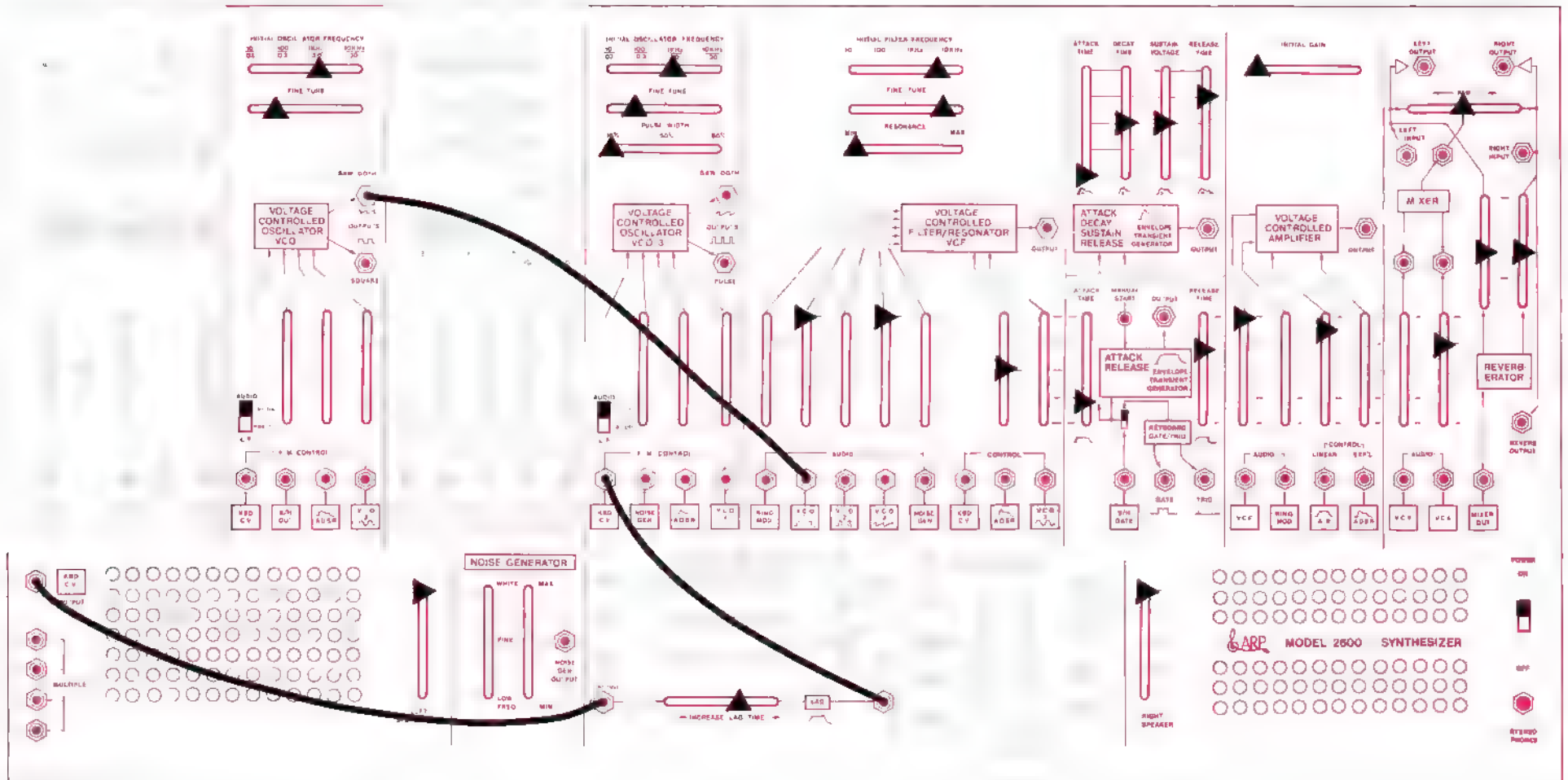
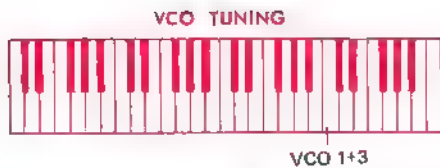
1. Tune: VCO 3 to middle C,  
VCO 2 to one octave below middle C,  
VCO 1 to one octave above middle C.
2. Raise into VCO 1 and adjust S/H Rate for vibrato speed.
3. Raise VCA into Mixer for violin presence.

4 PATCHCORDS

# Stereo Bass & Delayed Violin

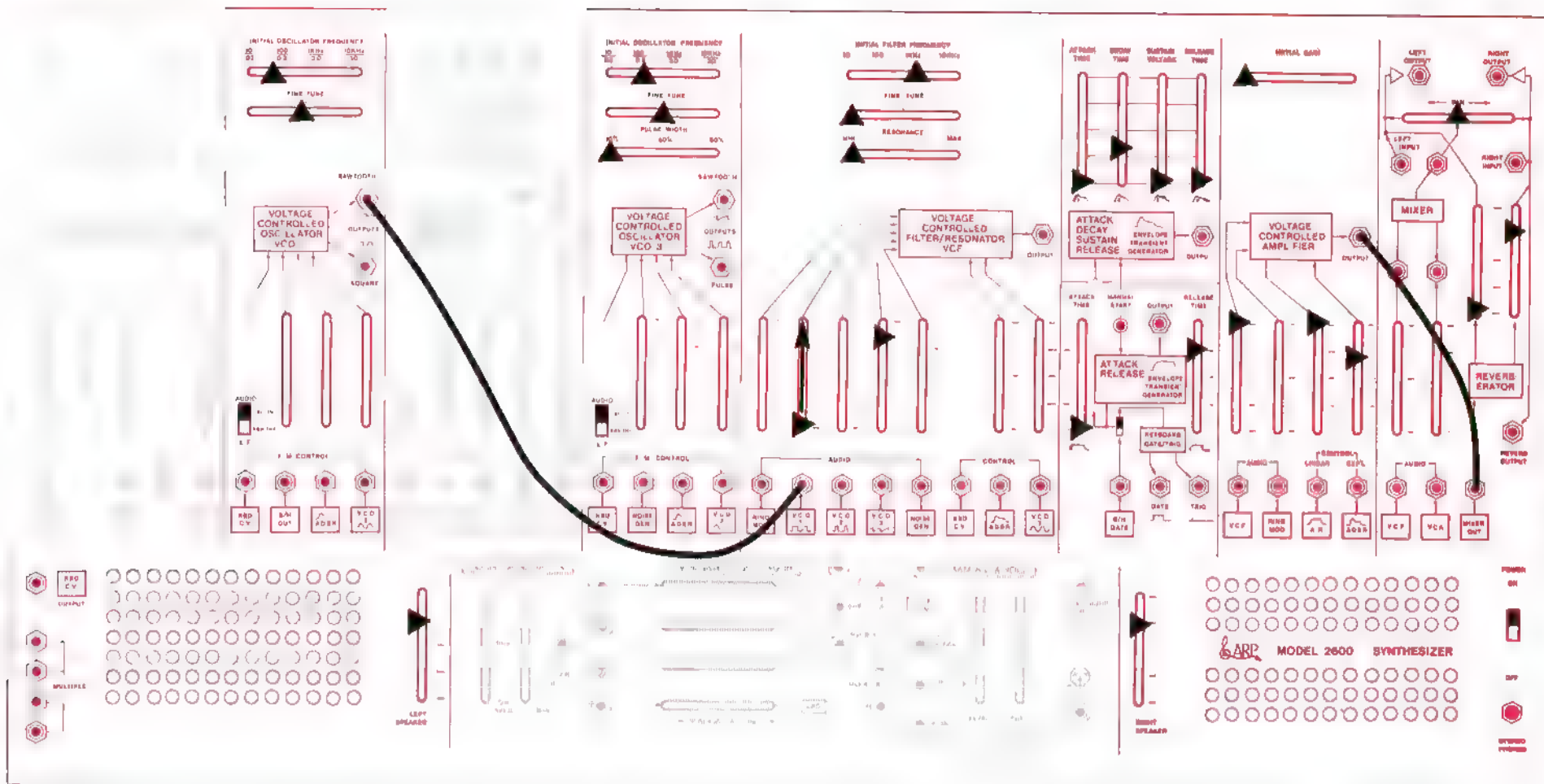
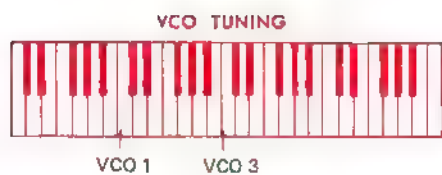
27.





# Oriental String Duo

28.

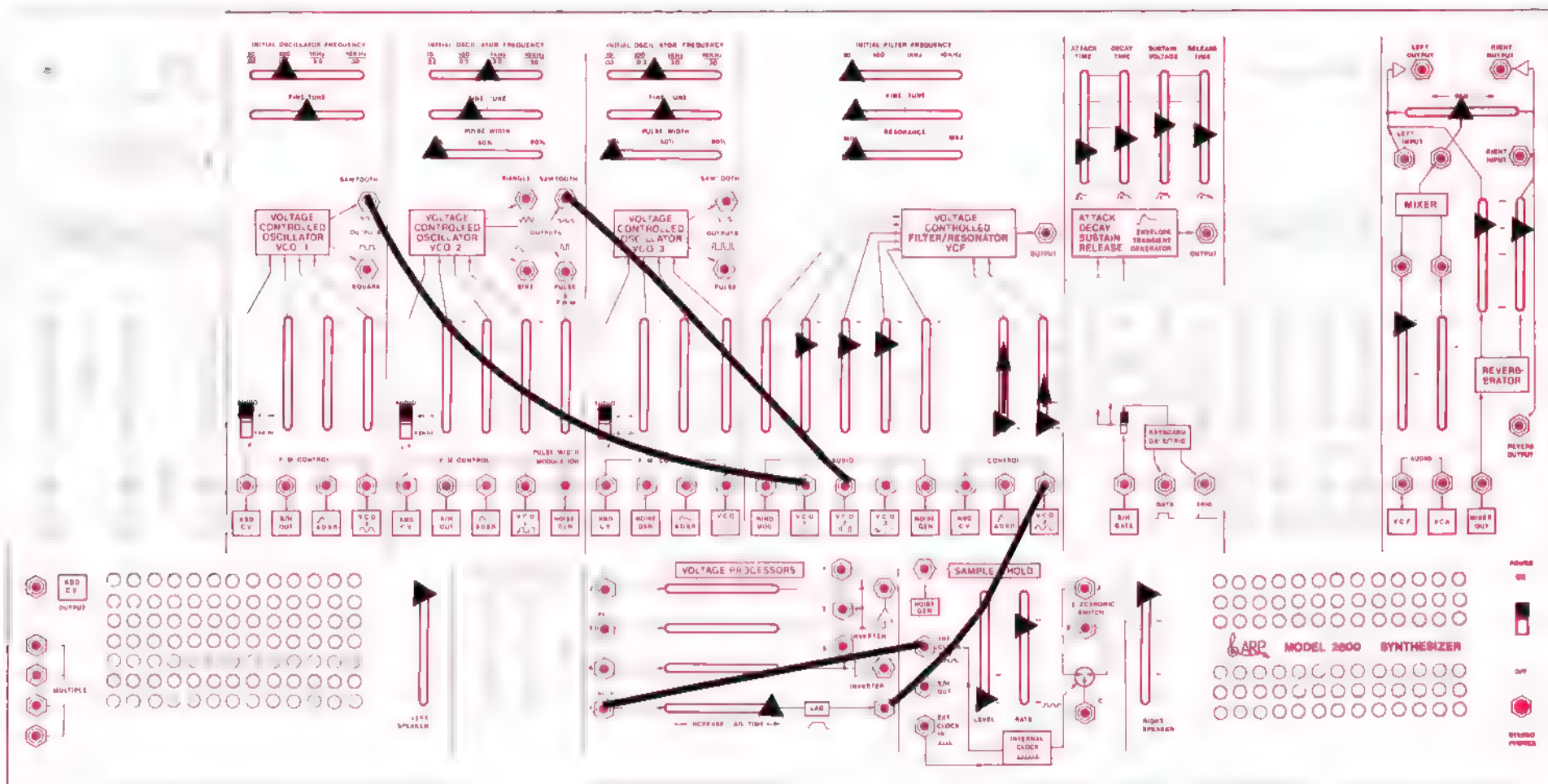
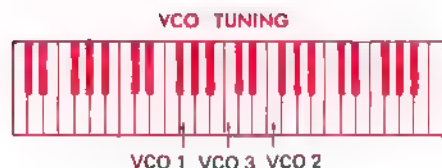


1. Tune: VCO 3 to middle C.  
VCO 1 to an octave below middle C.
2. Raise VCO 1 | into VCF for depth.
3. Adjust VCF frequency for brightness.

2 PATCHCORDS

Pianoforte

29.



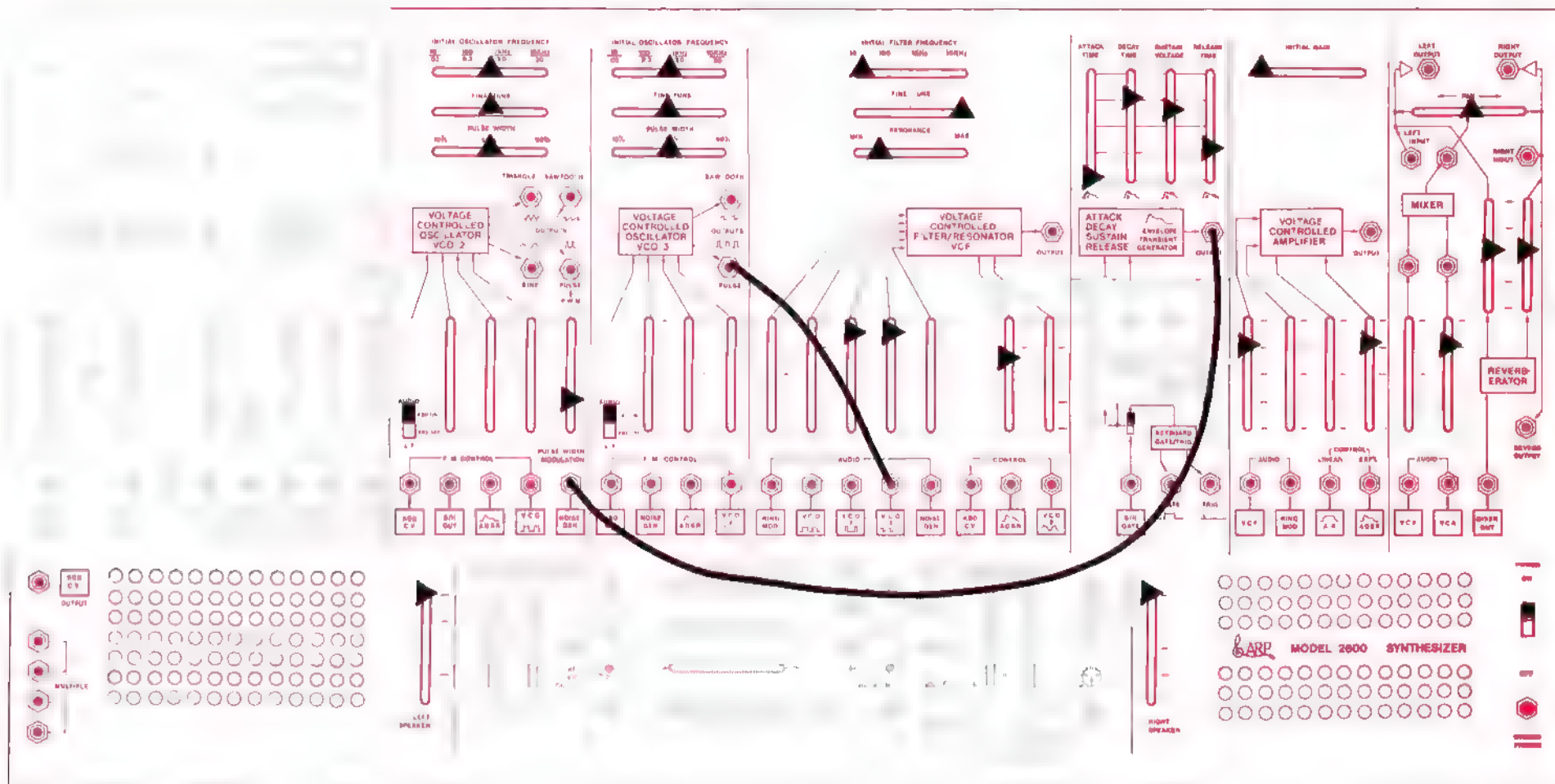
1. Tune: VCO 3 to middle C.  
VCO 2 to a fourth above middle C (to F).  
VCO 1 to a fourth below middle C (to G).
2. Raise ADSR ↑ into VCF for brightness.
3. Raise ↑ into VCF and adjust S/H Rate for tremolo speed.

4 PATCHCORDS

# Big Band Brass

# 30.



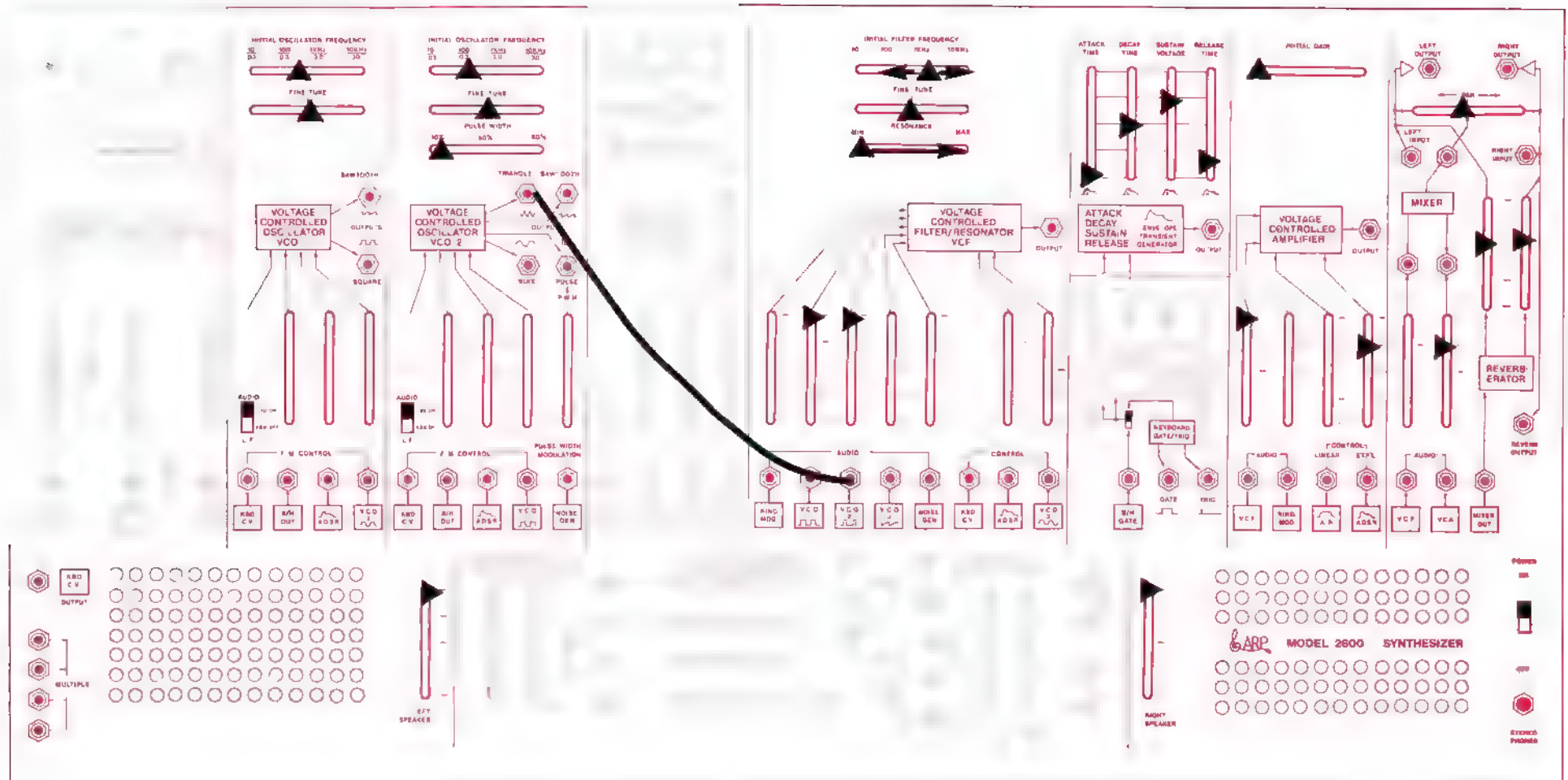
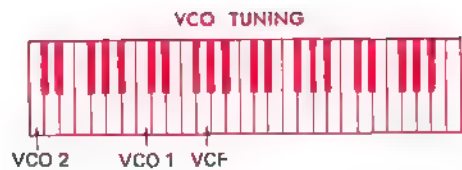


Tune VCO 2 and 3 to middle C.  
Pulse Widths must be 50%.

2 PATCHCORDS

Electronic Piano

31.

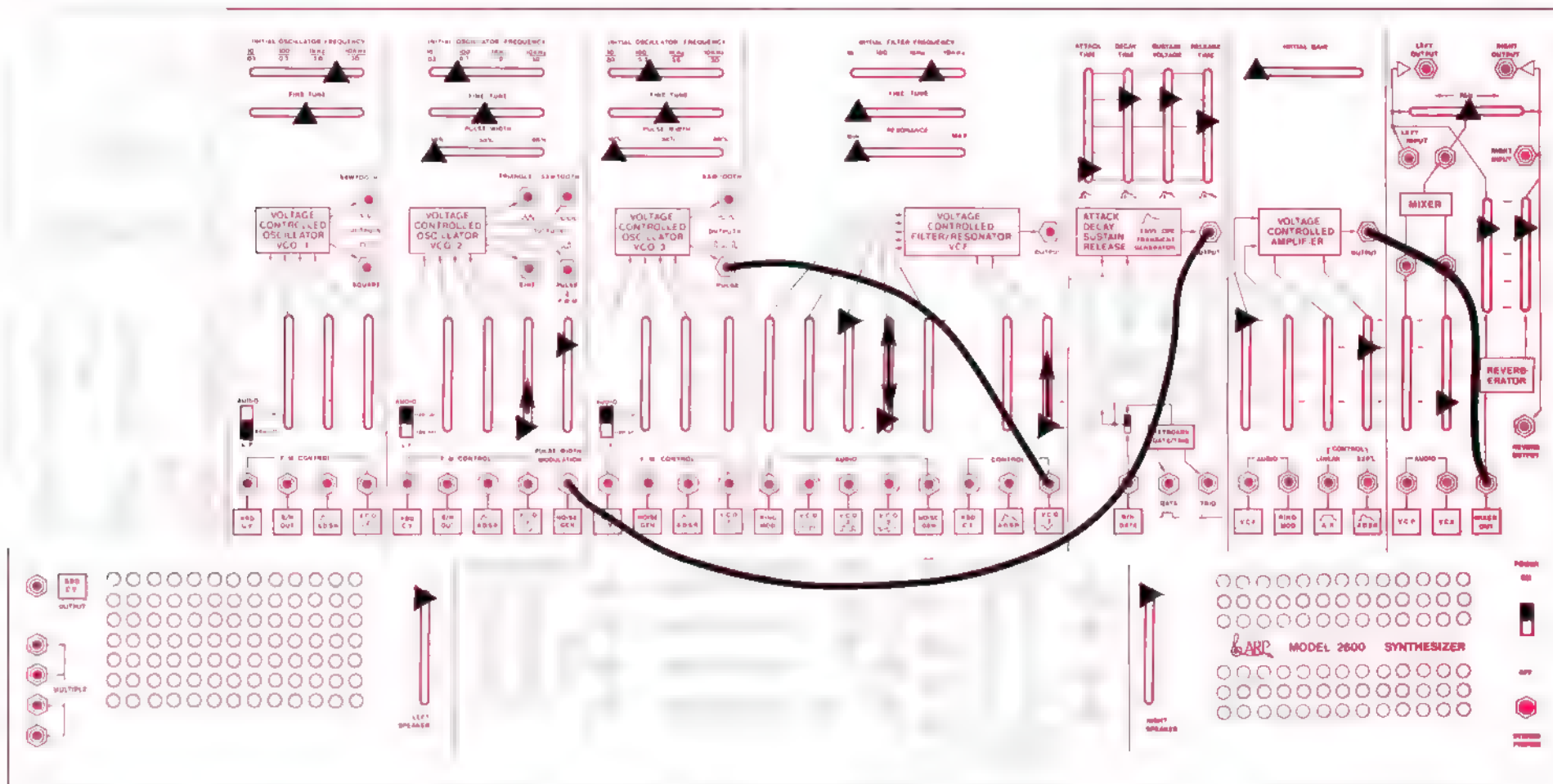
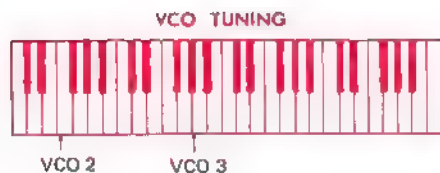


1. Open VCF → and tune VCO 1 to one octave below middle C. Tune VCO 2 to two octaves below middle C.
2. Open Resonance → and tune VCF ← to a fifth above VCO 1.

1 PATCHCORD

# Zombie Organ

32.



Tuning



(Pitch Bender)

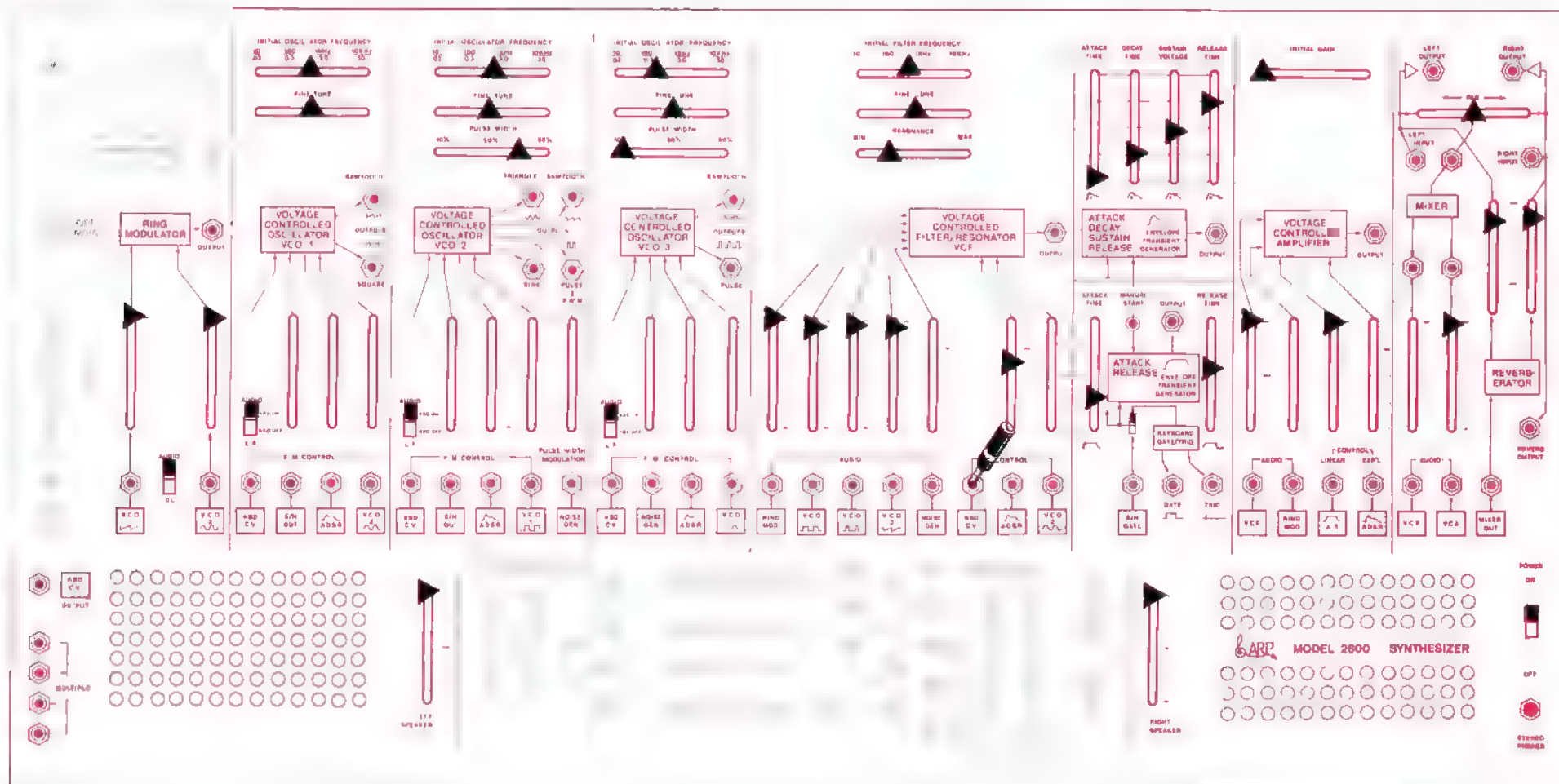
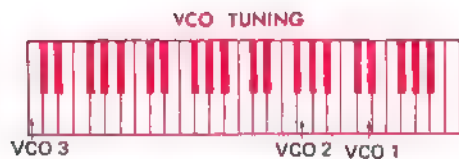
1. Tune VCO 2 as shown.
2. Raise VCO 3  into VCF and tune VCO 3 to an octave and a major third above VCO 2. (See intro.)
3. Close VCO 3  at VCF and raise  into VCF Control to level shown.
4. Raise VCO 1  into VCO 2 and adjust VCO 1 frequency for vibrato speed.
5. Bring VCO 1  in and out of VCO 2 for vibrato during performance

3 PATCHCORDS

# Glitter Guitar

# 33.





Follow tuning instructions detailed in the Introduction.

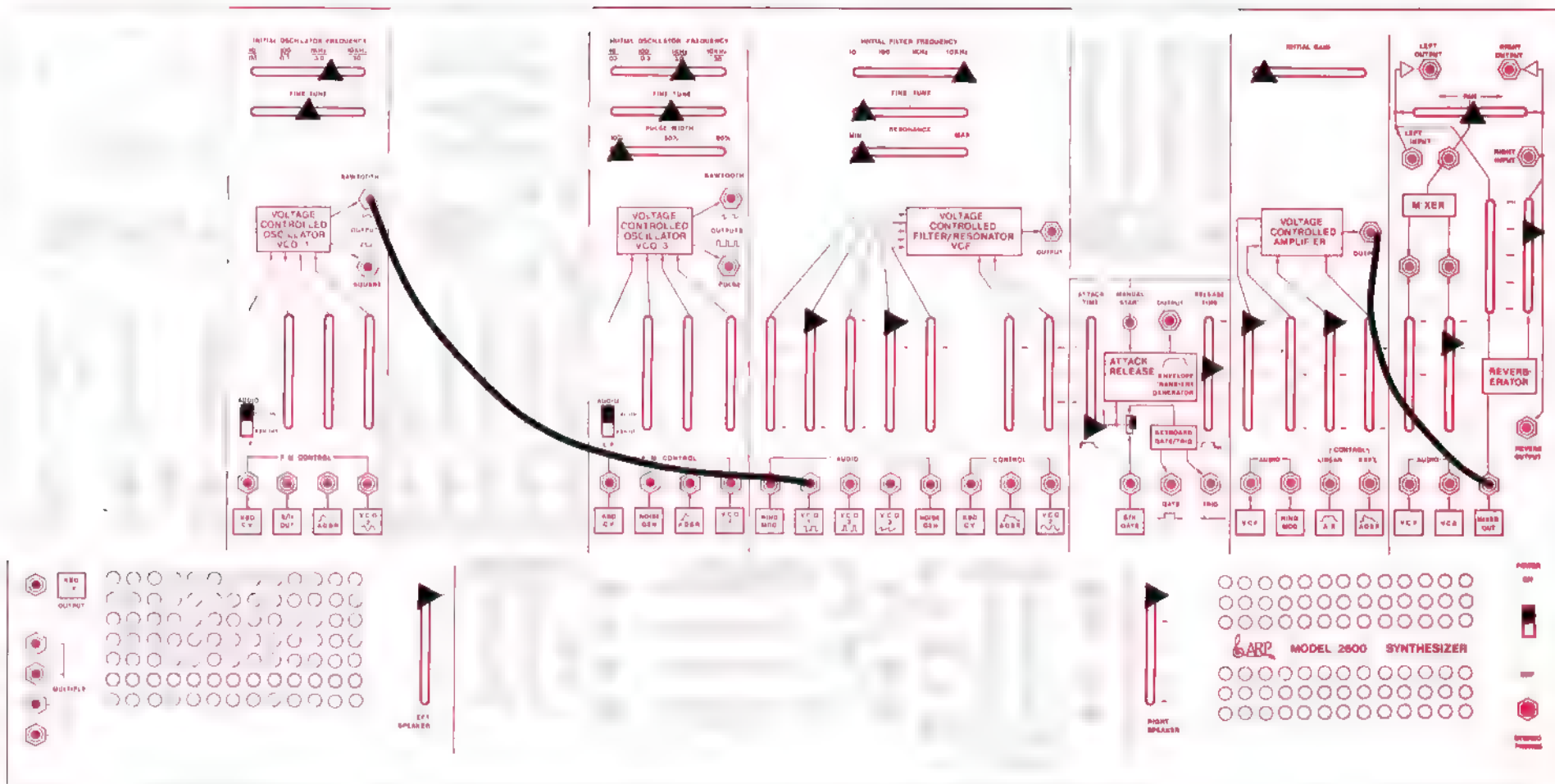
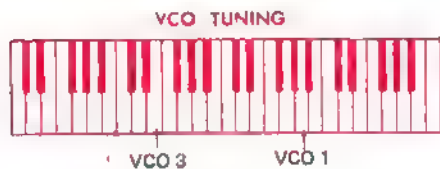
Lead lines are to be played on the top keys.

Minor chords can be heard on the bottom keys.

# Marimba: Chords & Lead

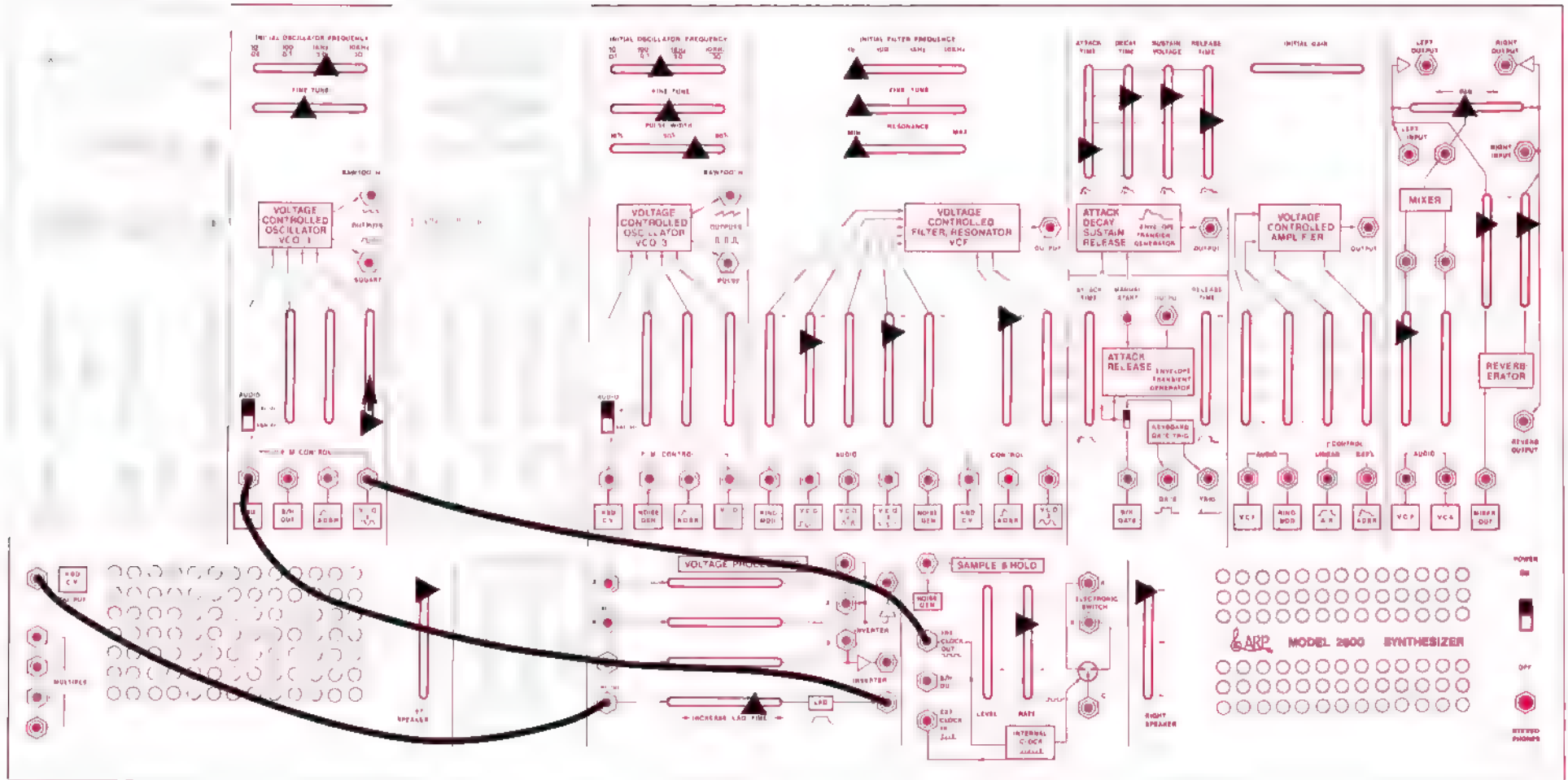
**34.**

# KEYBOARD RANGE BOTTOM 2 OCTAVES



# Handbells

# 35.

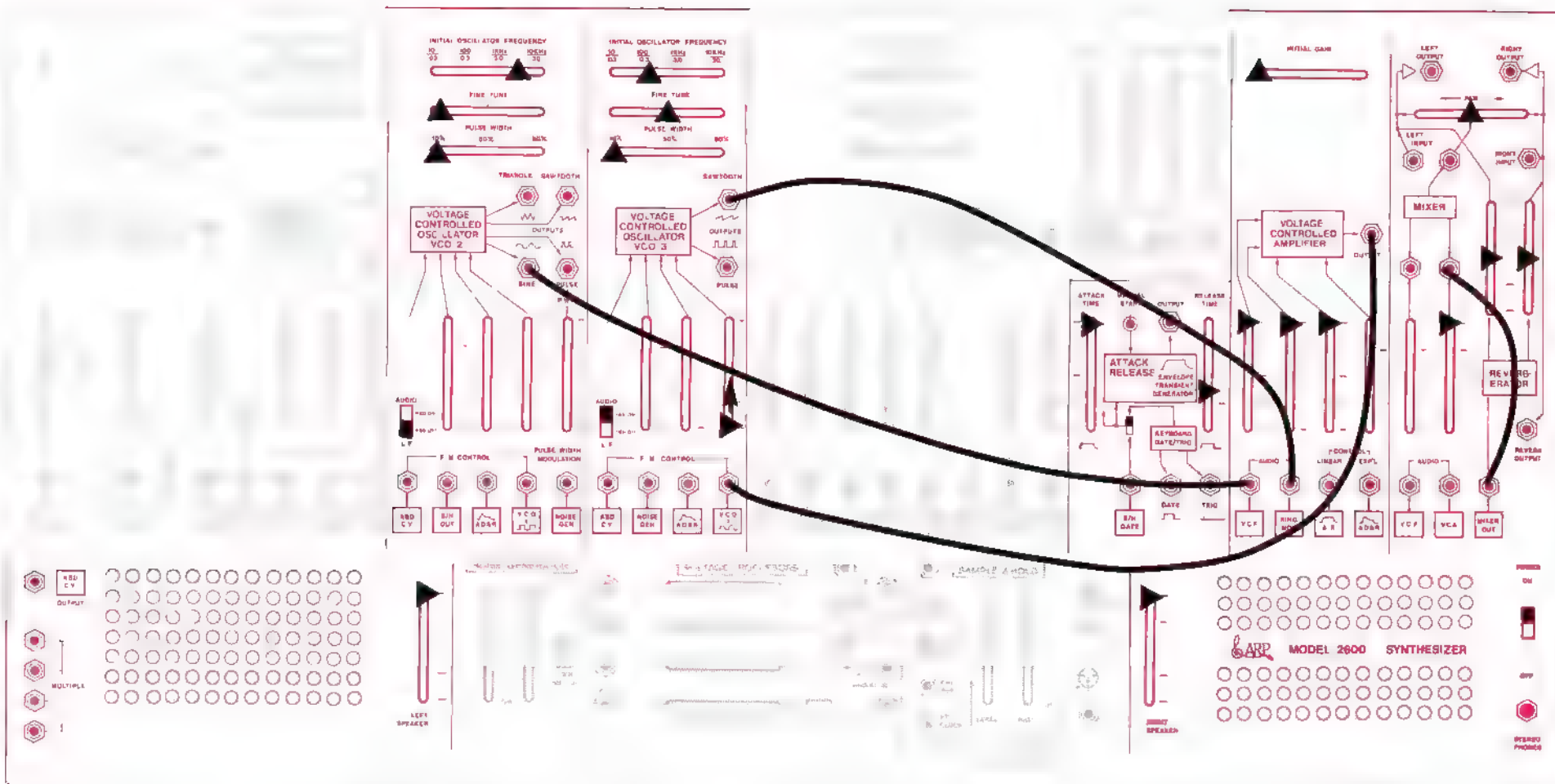
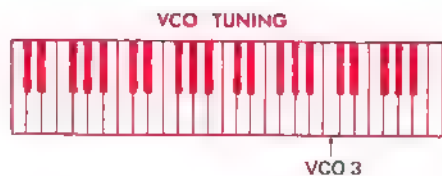


1. Tune VCO 3 to middle C.  
VCO 1 to two octaves above middle C.
2. Raise VCO 1 into VCO 1 and adjust S/H Rate for vibrato speed.
3. Note: Whistle will have vibrato and glide, Trumpet is straight

3 PATCHCORDS

# Pennywhistle & Trumpet

# 36.



1. Tune VCO 3 to an octave above middle C.
2. Raise VCO 2  $\sim$   $\uparrow$  into VCO 3 and adjust VCO 2 frequency for vibrato speed.

Note: Play legato for vibrato, play staccato for no vibrato.

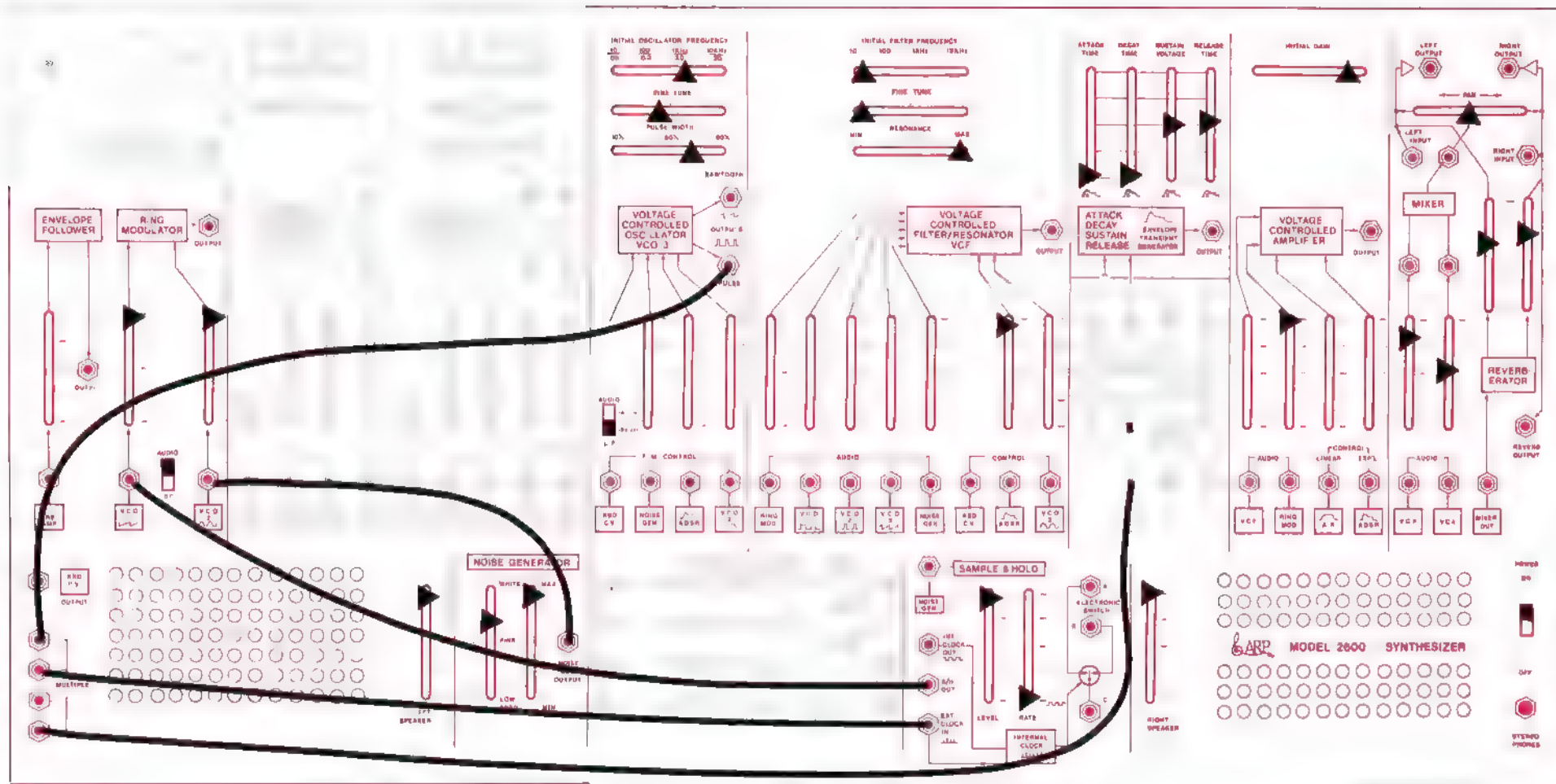
4 PATCHCORDS

# Violin with Delayed Vibrato

37.



Rhythms

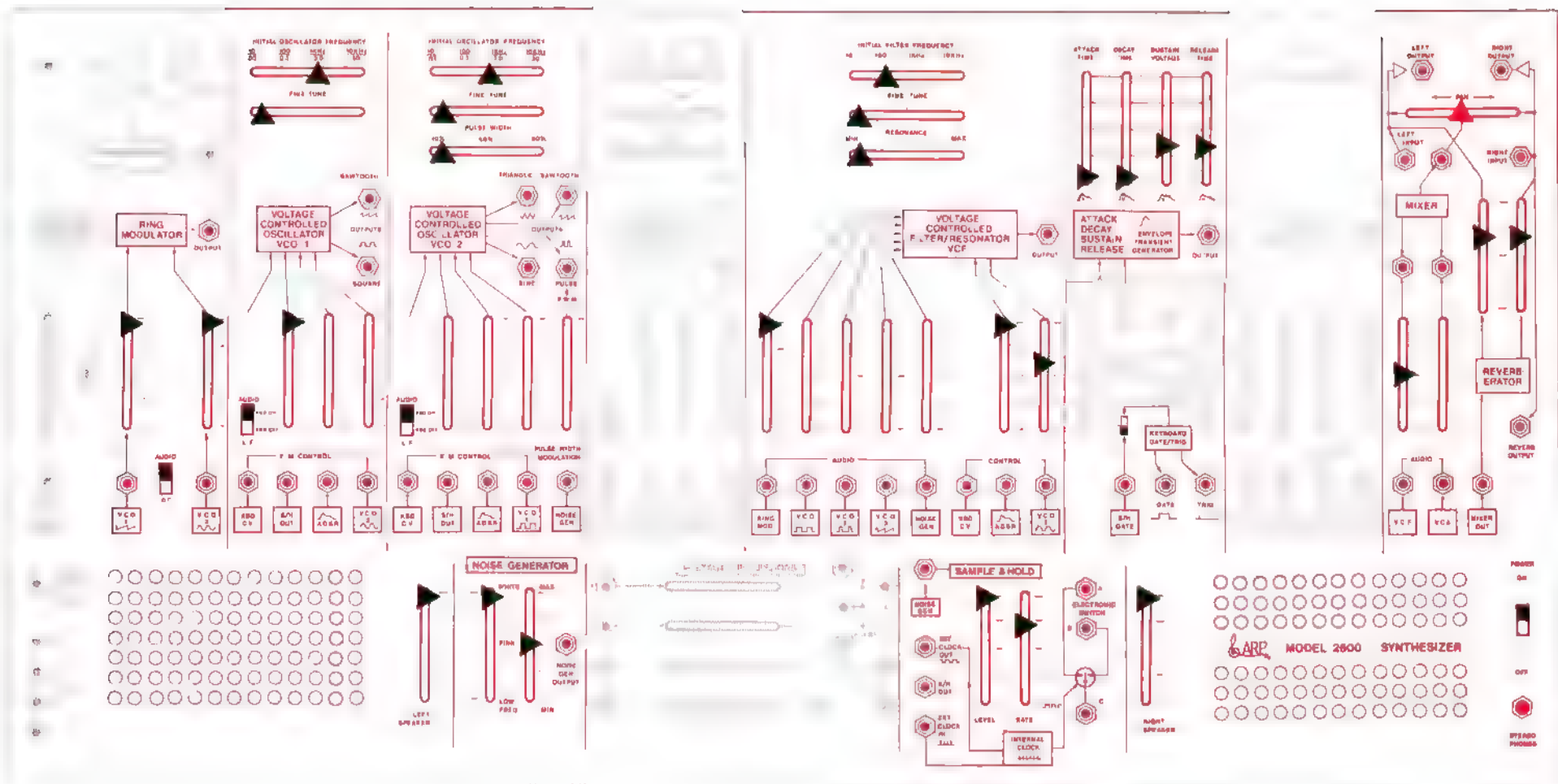


Adjust: VCO 3 frequency for tempo.  
ADSR into VCF for BASS Drum timbre

5 PATCHCORDS

# Swing Traps: Hi-Hat & Bass Drum

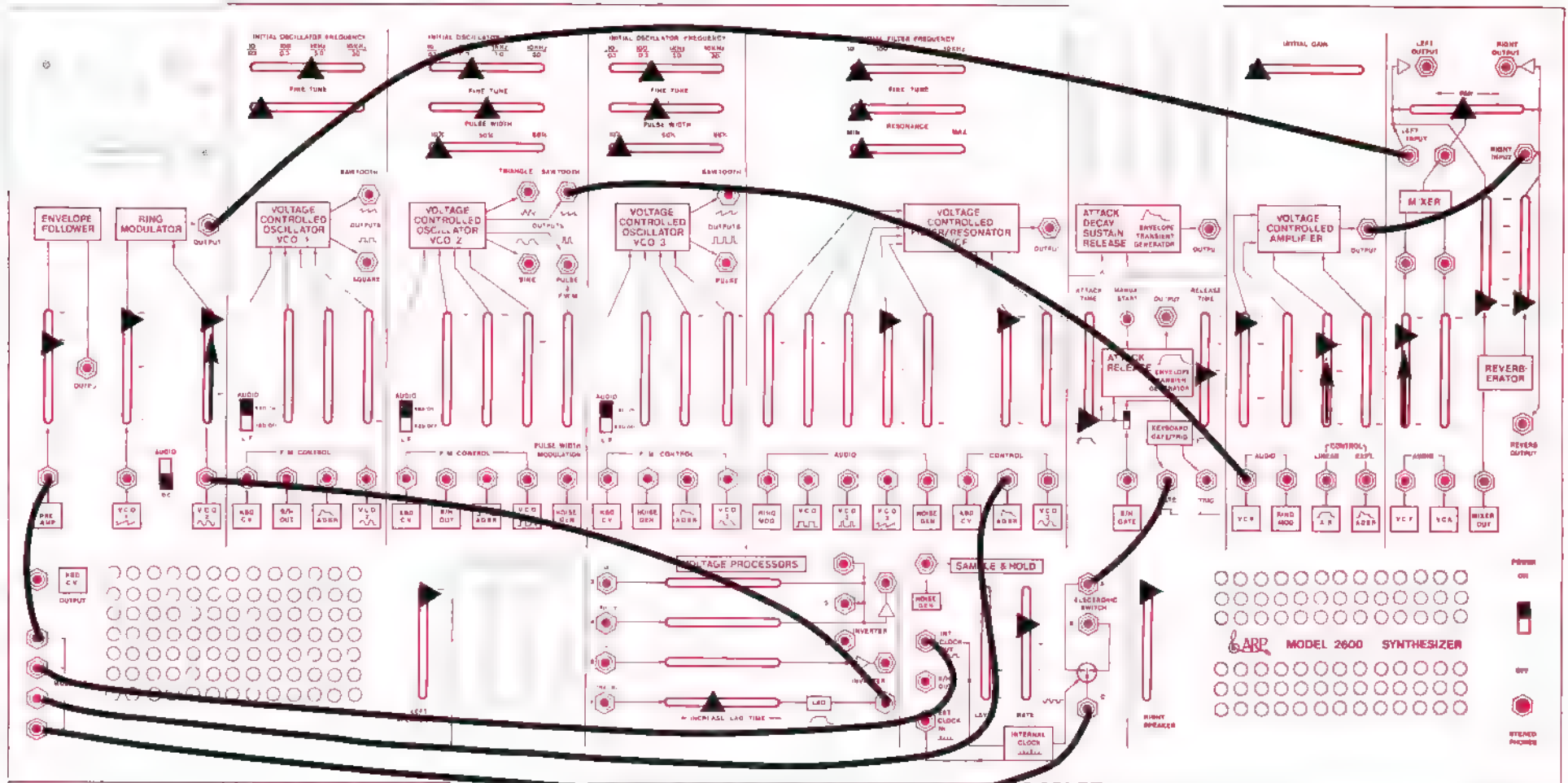
**38.**



Tune VCO 1 and 2 for different timbres.

# Metallic Thunks

# 39.



Tune VCO 1, 2, and 3 as desired

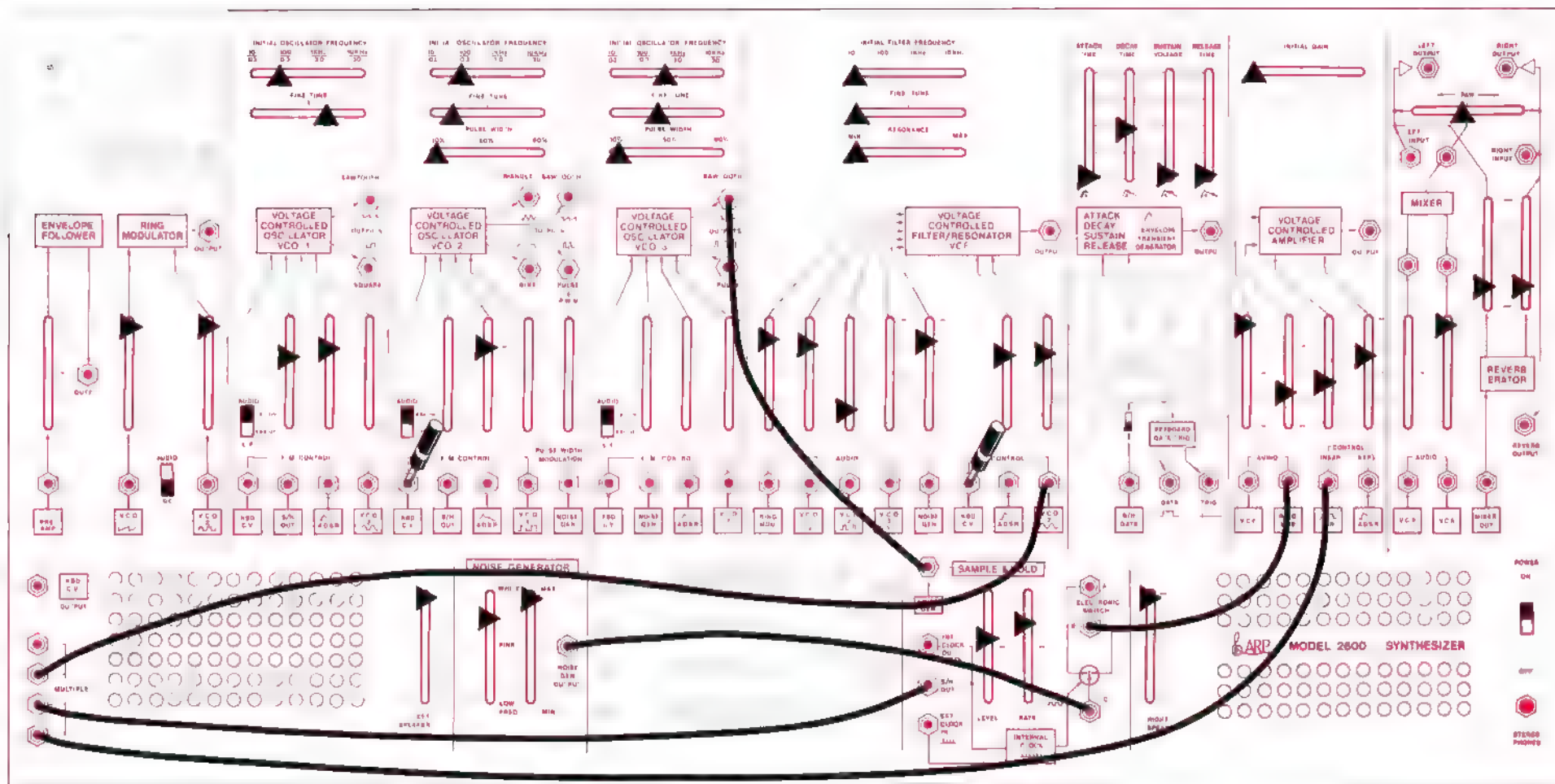
3 separate volume controls: | at Ring Mod, AR at VCA, VCF at Mixer.

9 PATCHCORDS

# Triple Timings

# 40.



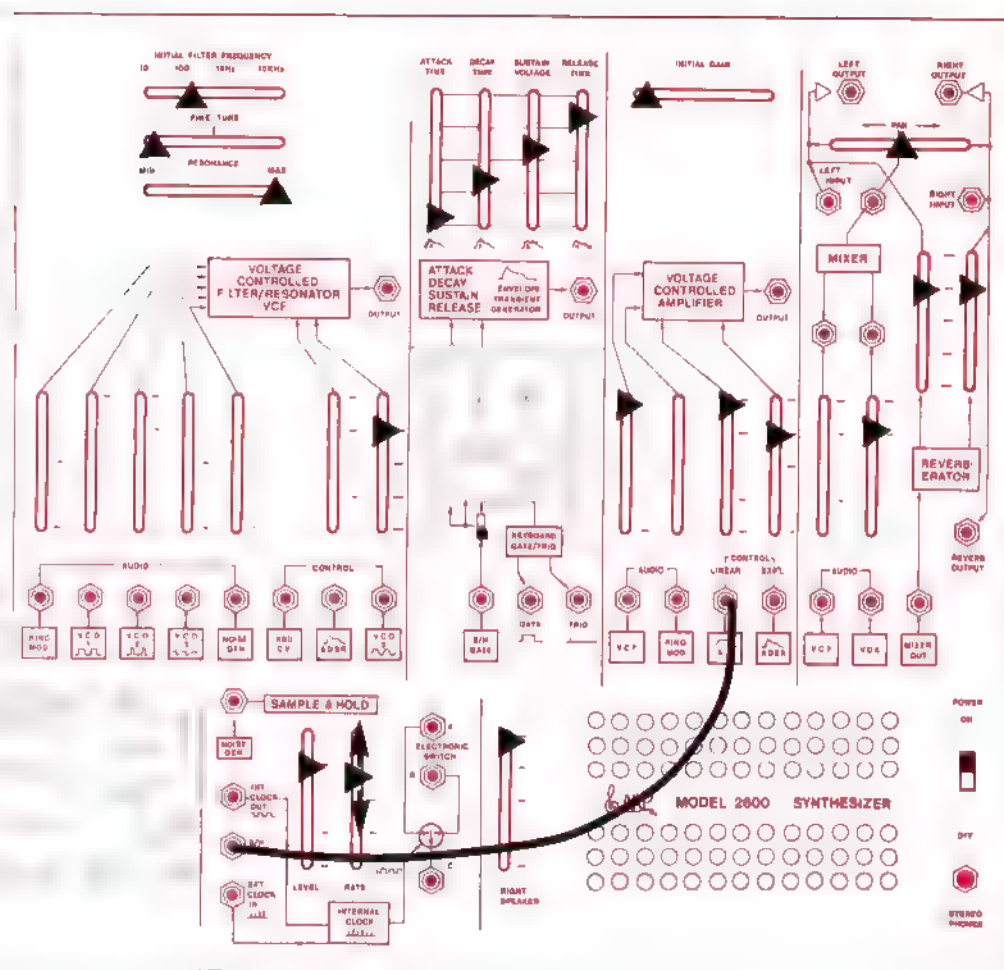
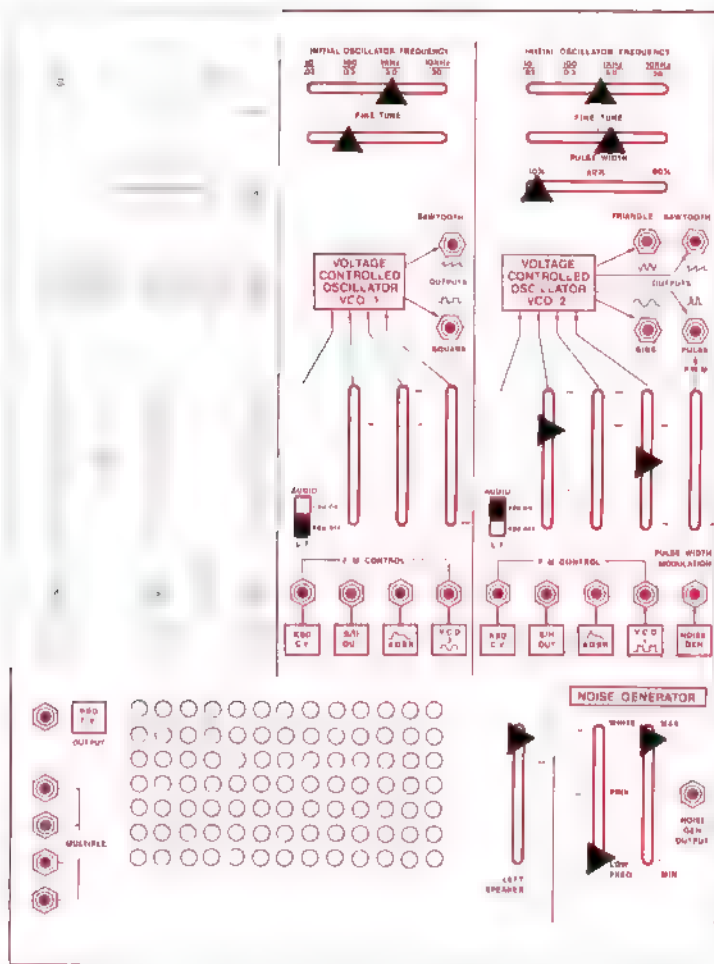


Adjust S/H Rate for tempo.

8 PATCHCORDS  
2 DUMMY PLUGS

# Tom & Hi-hat Duet

# 41.

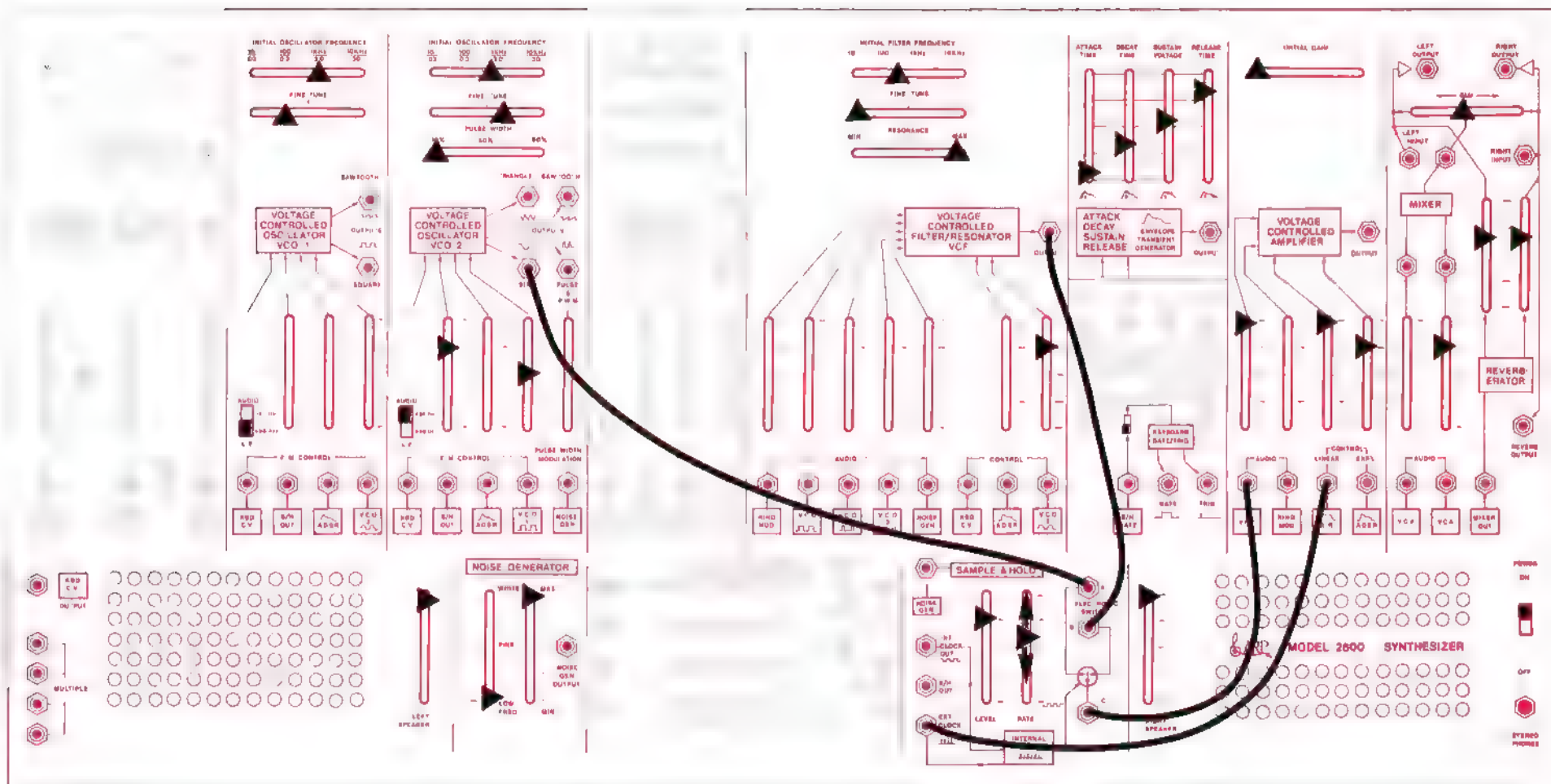


Adjust S/H Rate for tempo.  
Play up and down keyboard for different metallic effects.

1 PATCHCORD

# Steel Drum Corps

# 42.

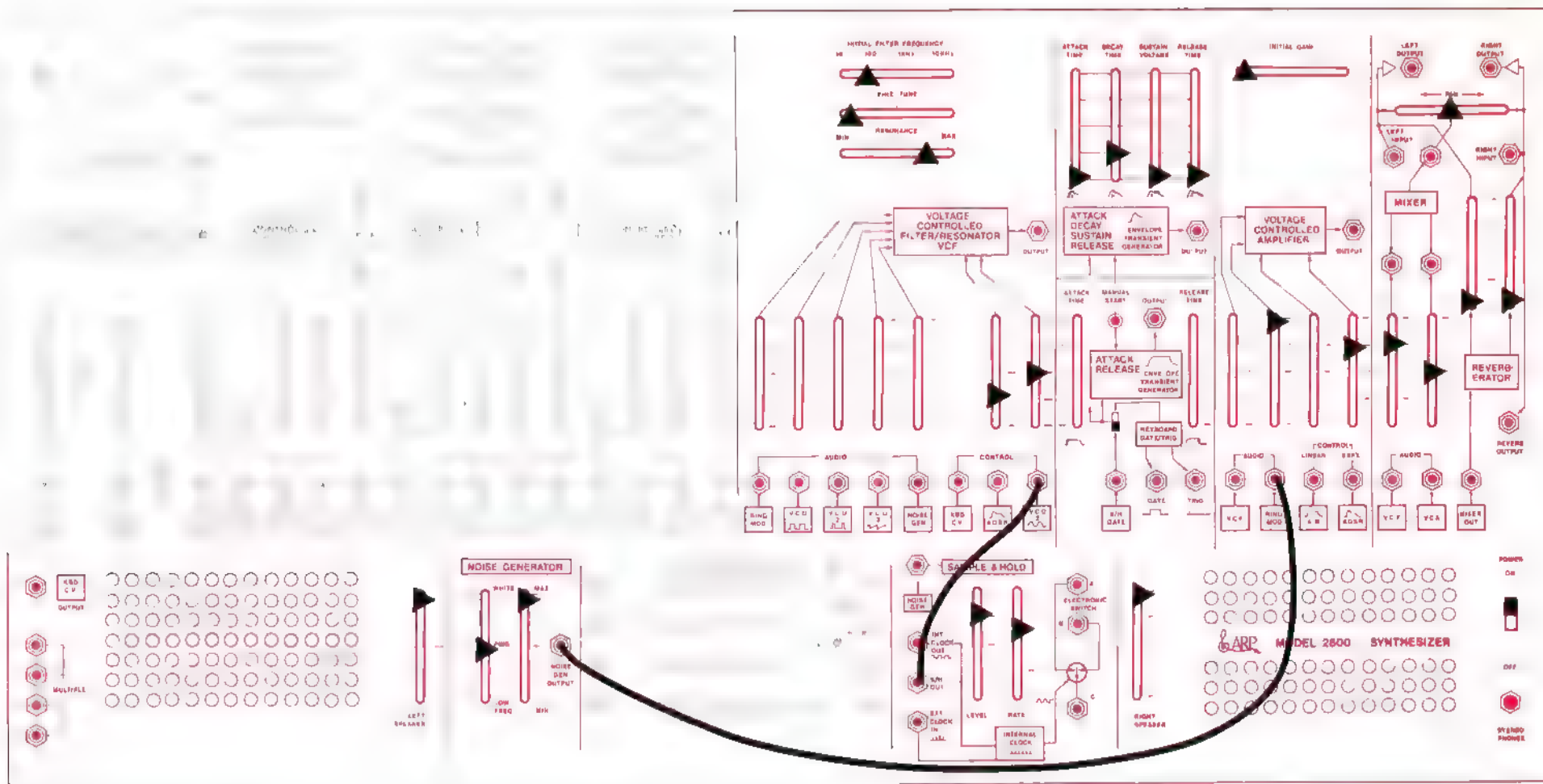


Adjust S/H Rate for tempo.  
Play up and down keyboard for different timbres.

4 PATCHCORDS

Advanced Steel Drum Corps

43.



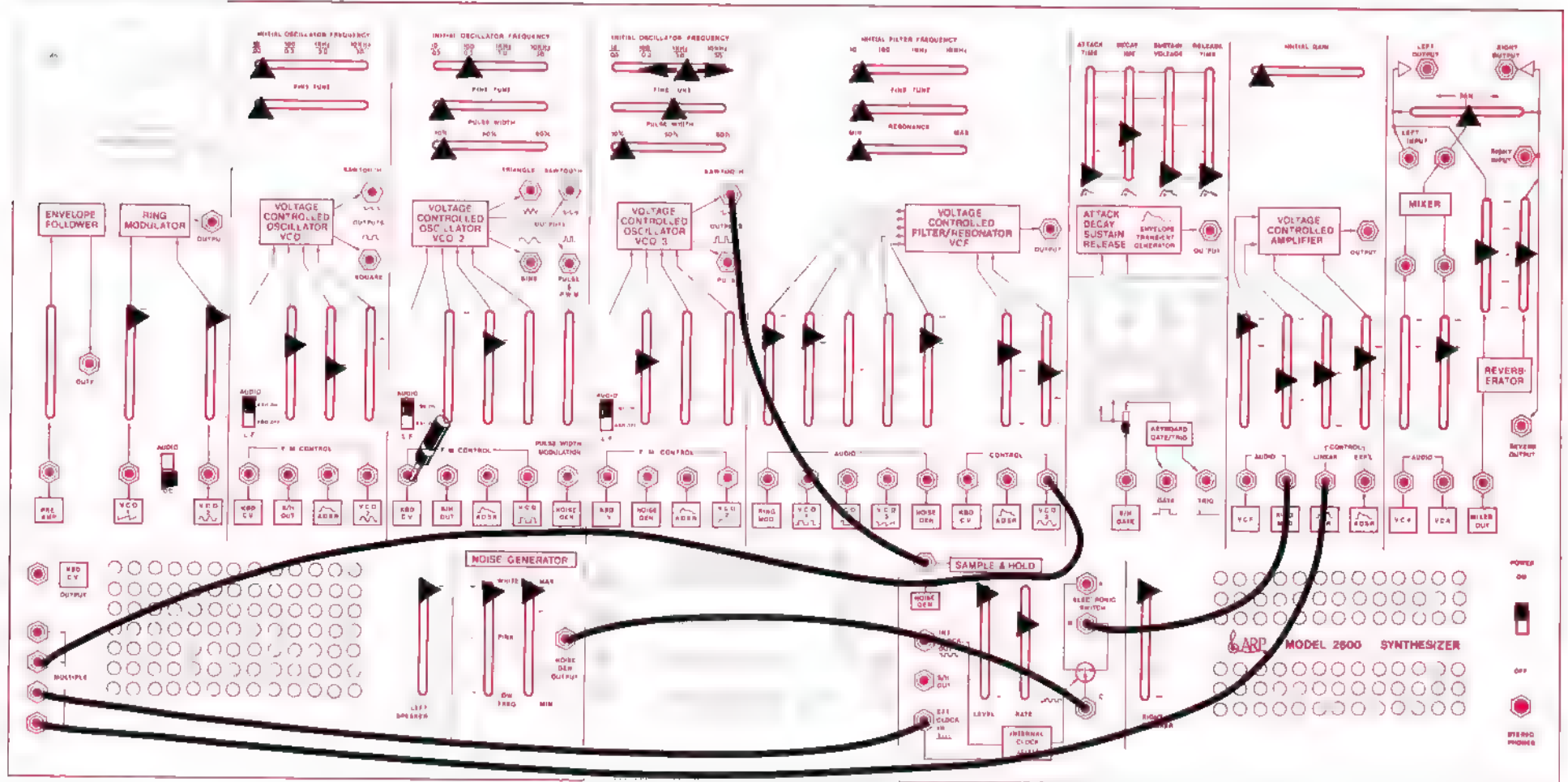
Adjust S/H Rate for tempo.

2 PATCHCORDS

# Random ARP Drum Solo

# 44.



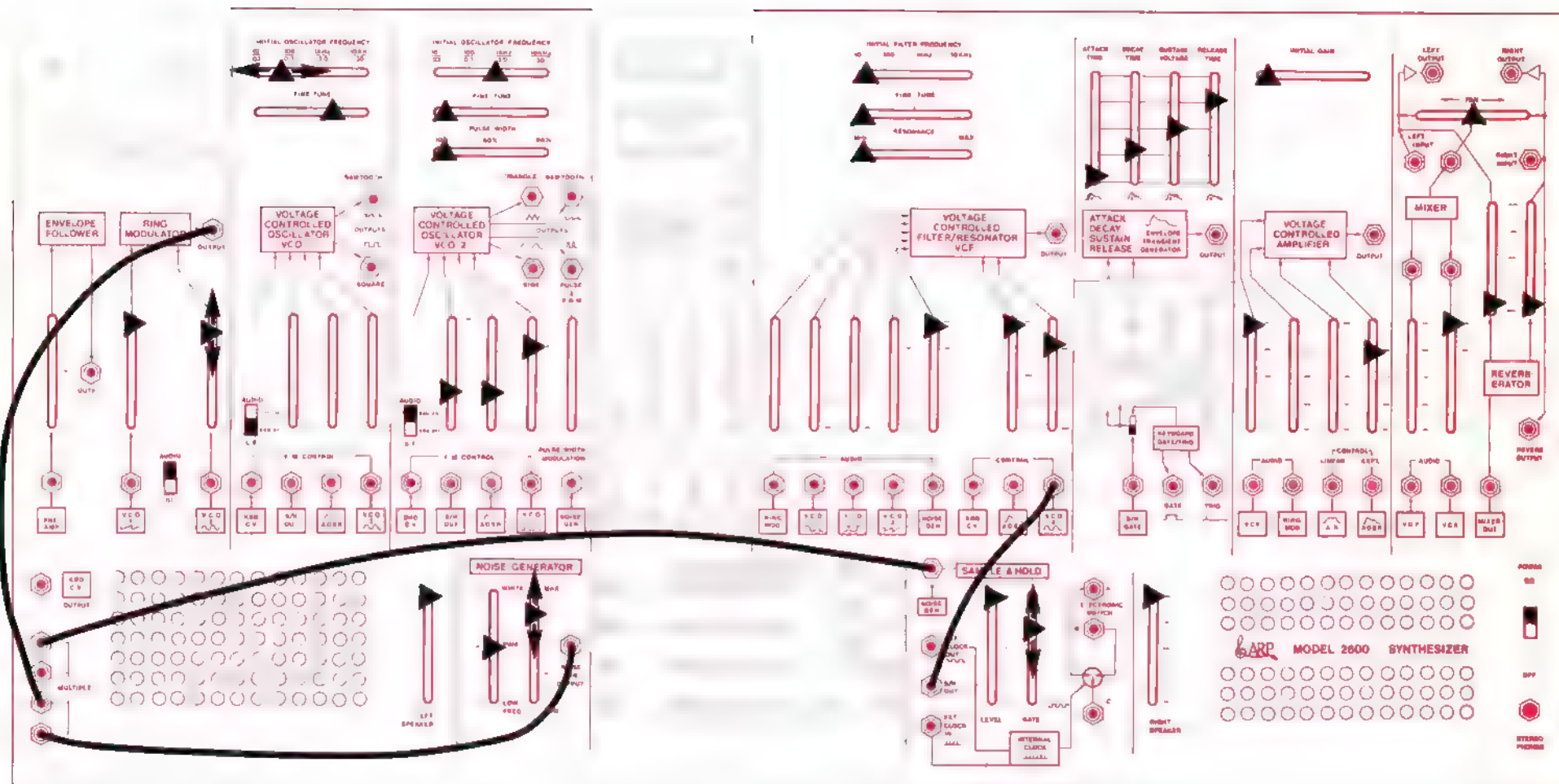


Hit Key C1 for proper range.  
Adjust VCO 3 frequency for different patterns.  
Adjust S/H Rate for tempo.

6 PATCHCORDS  
1 DUMMY PLUG

Back-beat: Bass Drum, Hi-hat & Tom **45.**





Adjust: VCO 1 frequency for 'solo' length.  
 VCO 2 ~ ↑ at Ring Mod for Conga volume.  
 Noise Max-Min Slider for snare volume.  
 S/H Rate for tempo.

PLAY KEY C1

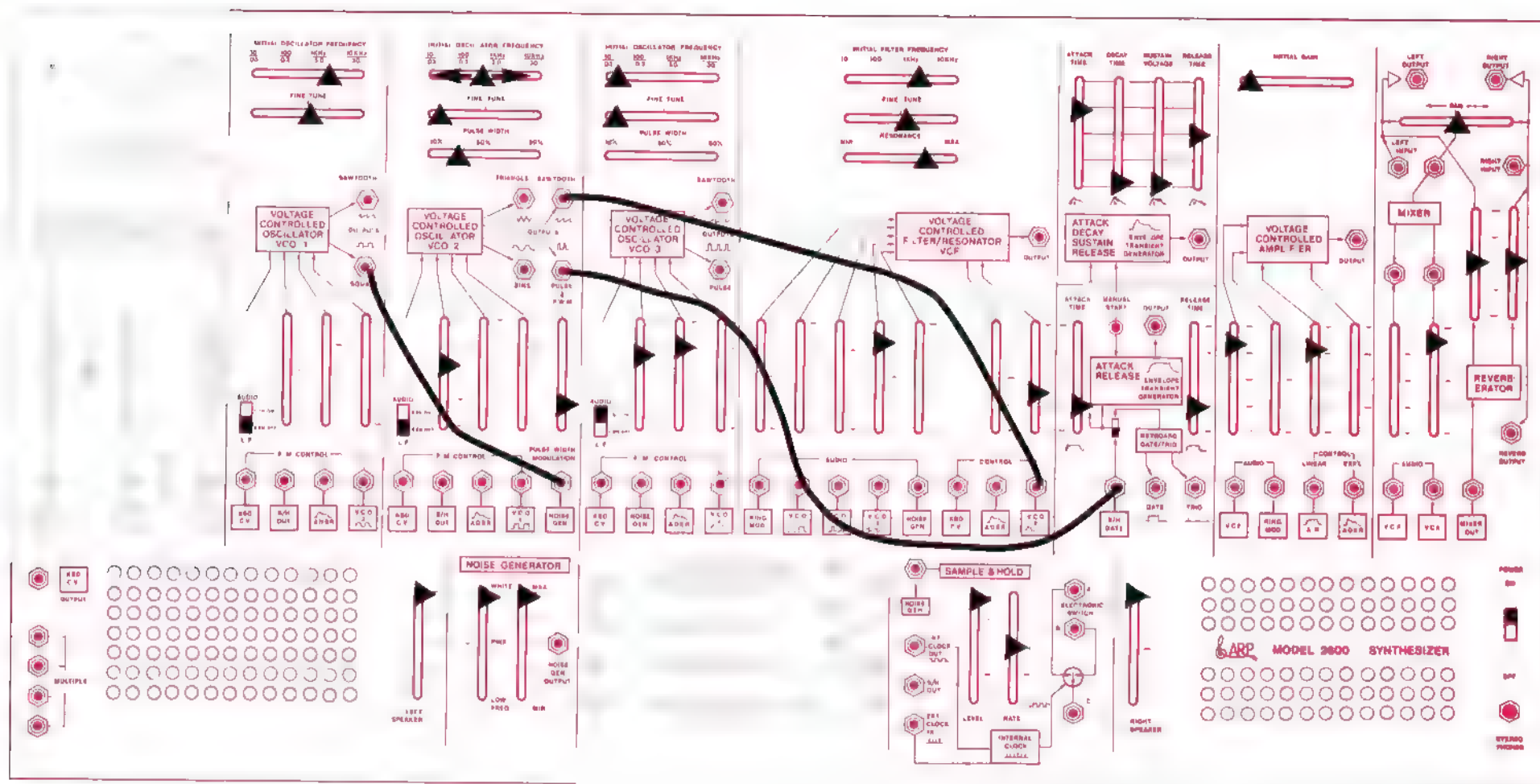
# Conga & Snare Duet

4 PATCHCORDS

47.

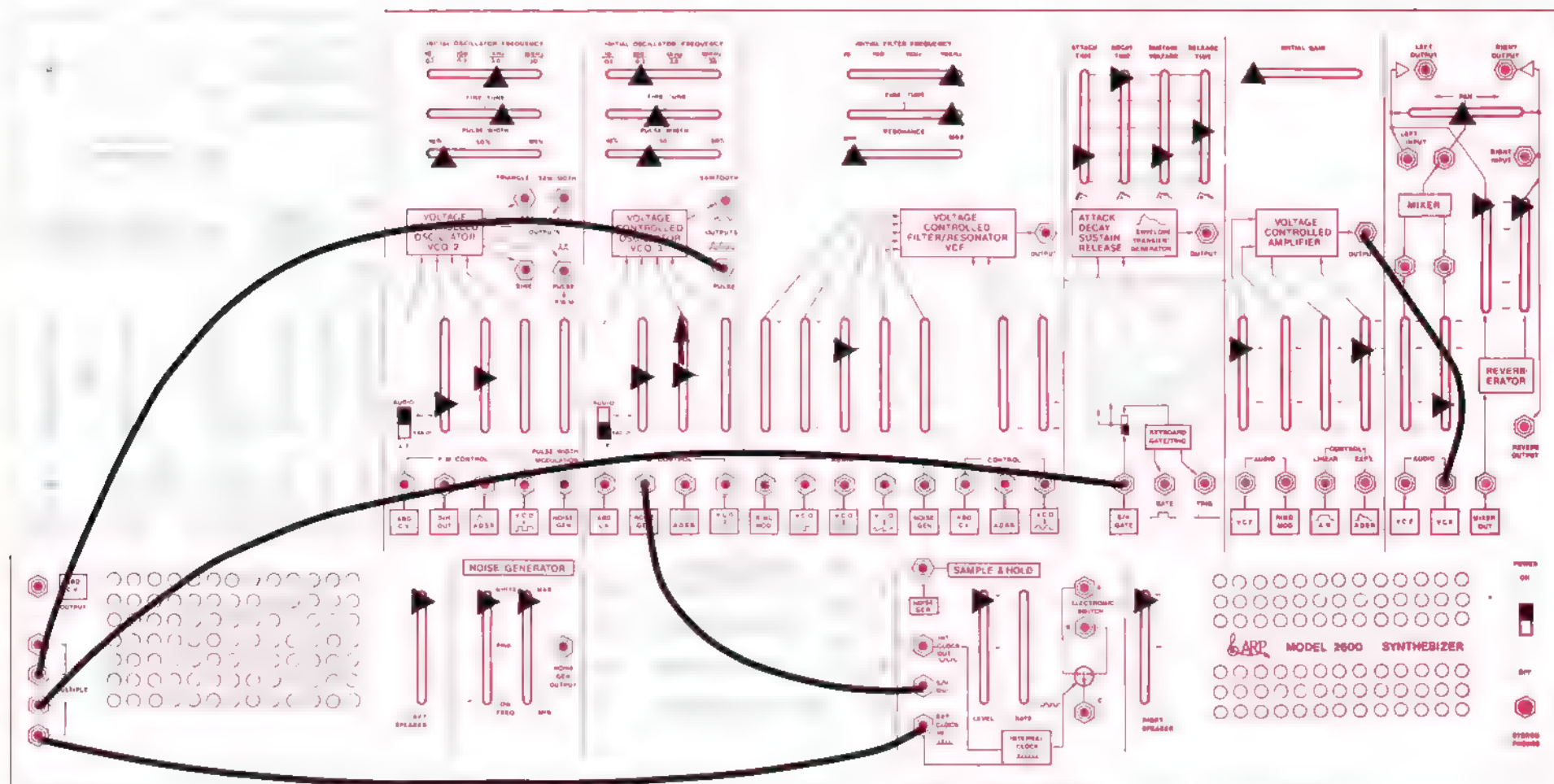
Natural Sounds





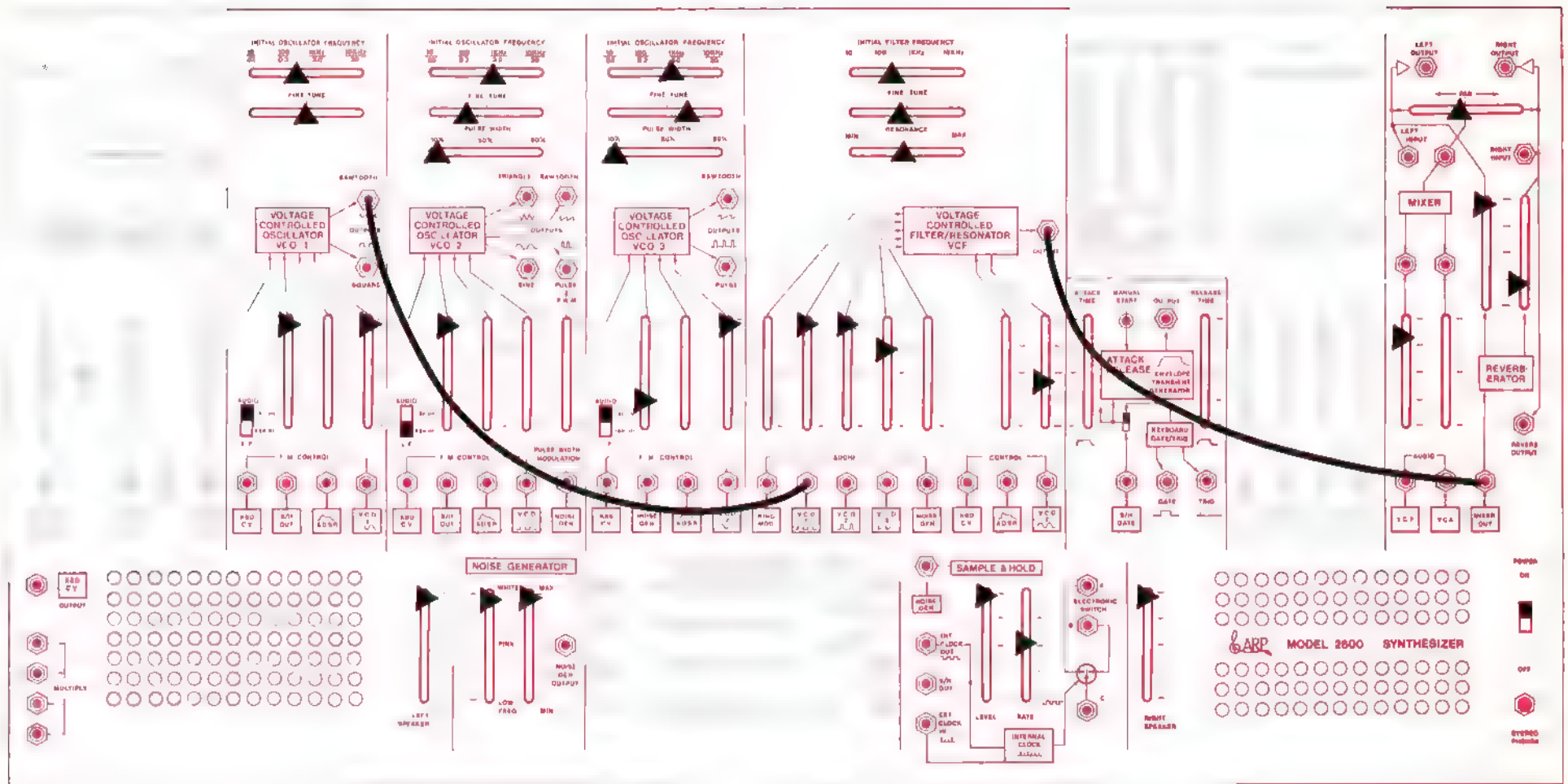
Frog Bog

48.



Johnathan Synthesized Seagull

49.



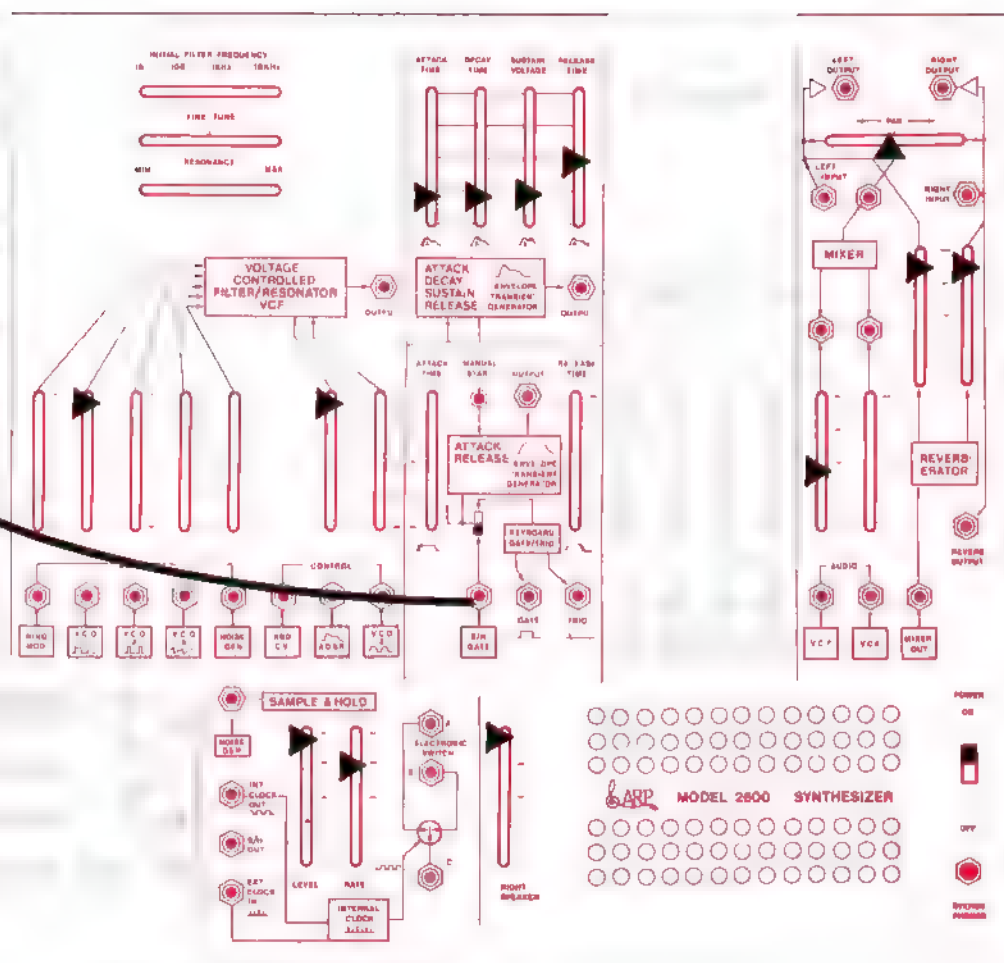
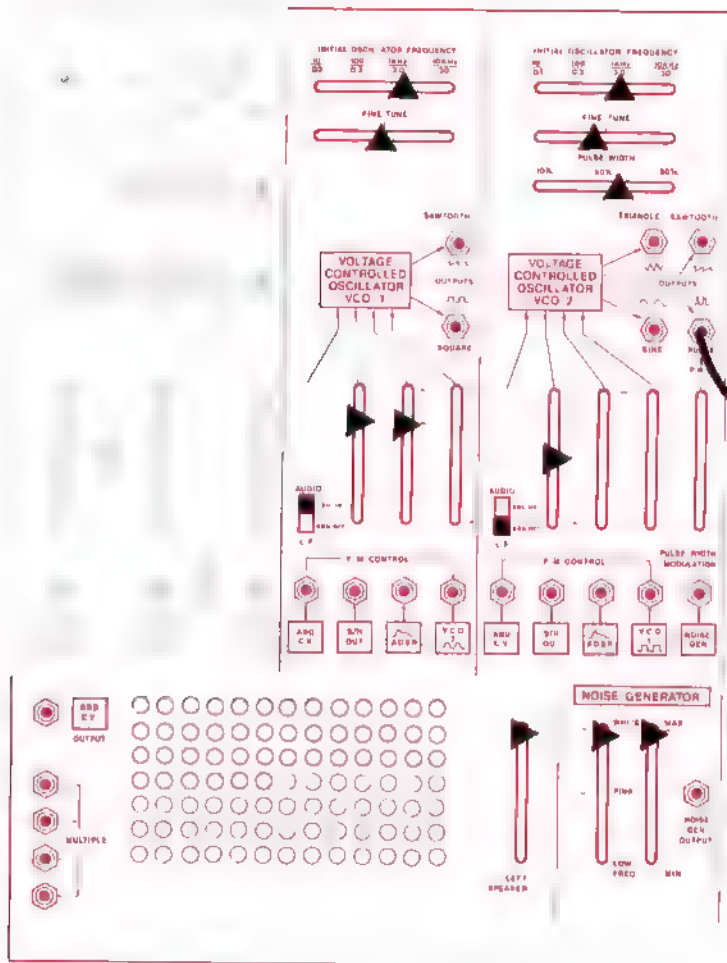
Change the 'pitch' of the patch by moving up and down the keyboard.

Fiddle with the filter settings.

2 PATCHCORDS

Primeval Forest

50.

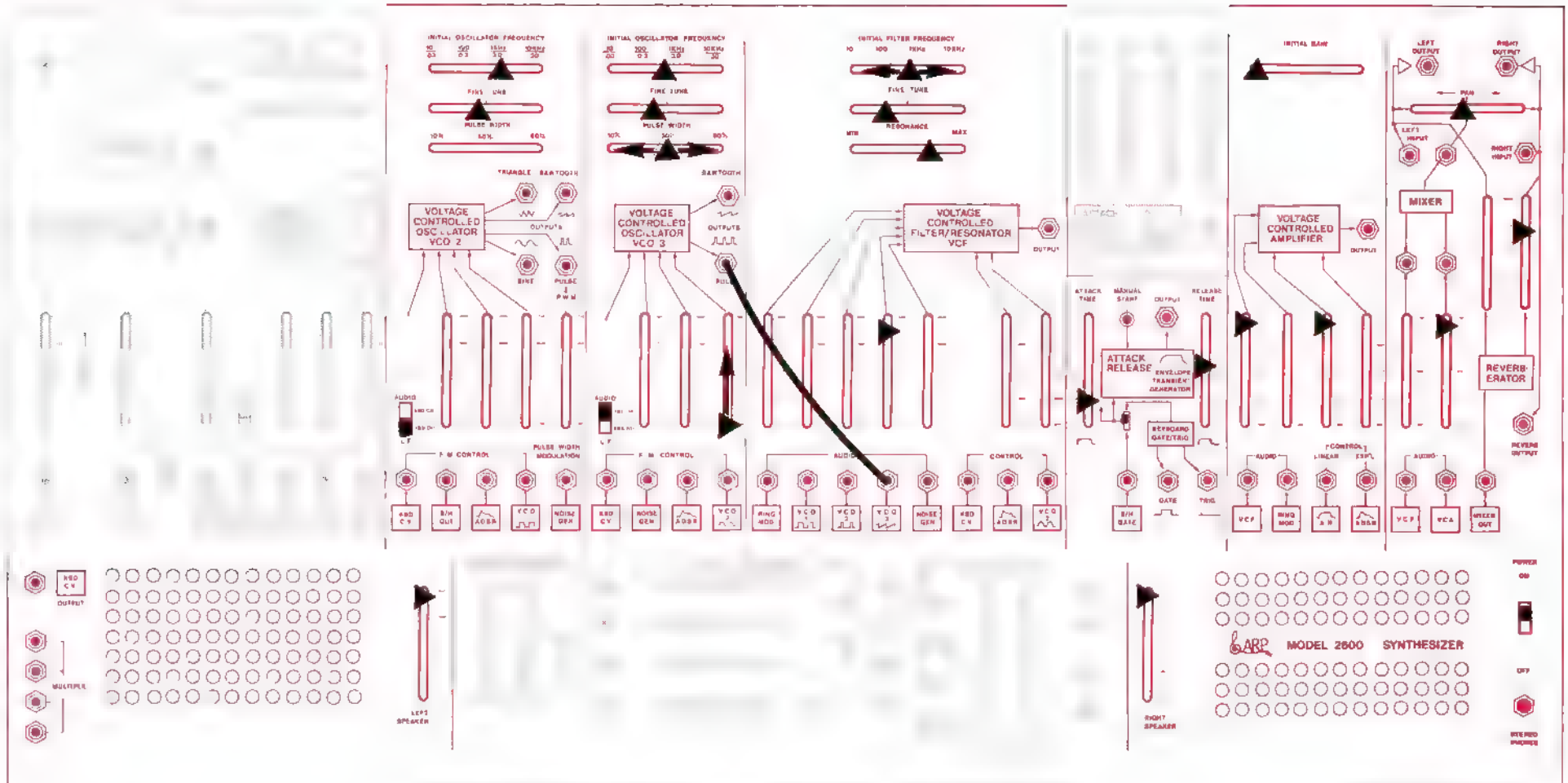
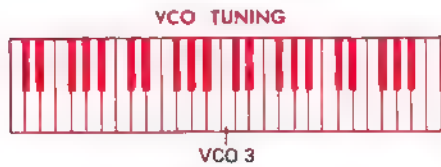


1 PATCHCORD

Arboretum

51.



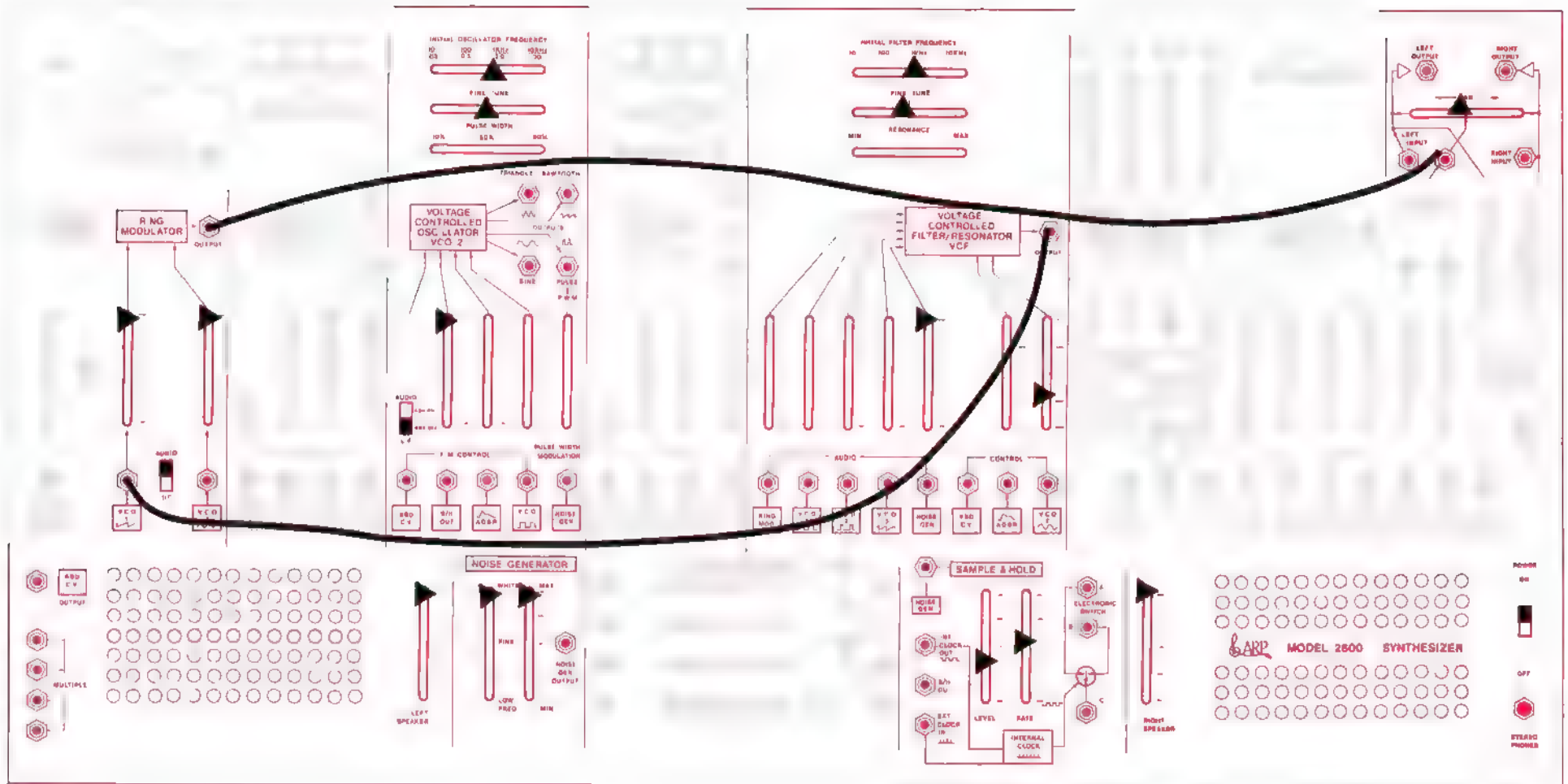


1. Tune VCO 3 to middle C.
2. Raise VCO 2 into VCO 3 and adjust VCO 2 frequency for tremelo speed
3. Adjust VCO 3 Pulse Width and VCF frequency for desired timbre

1 PATCHCORD

Soprano

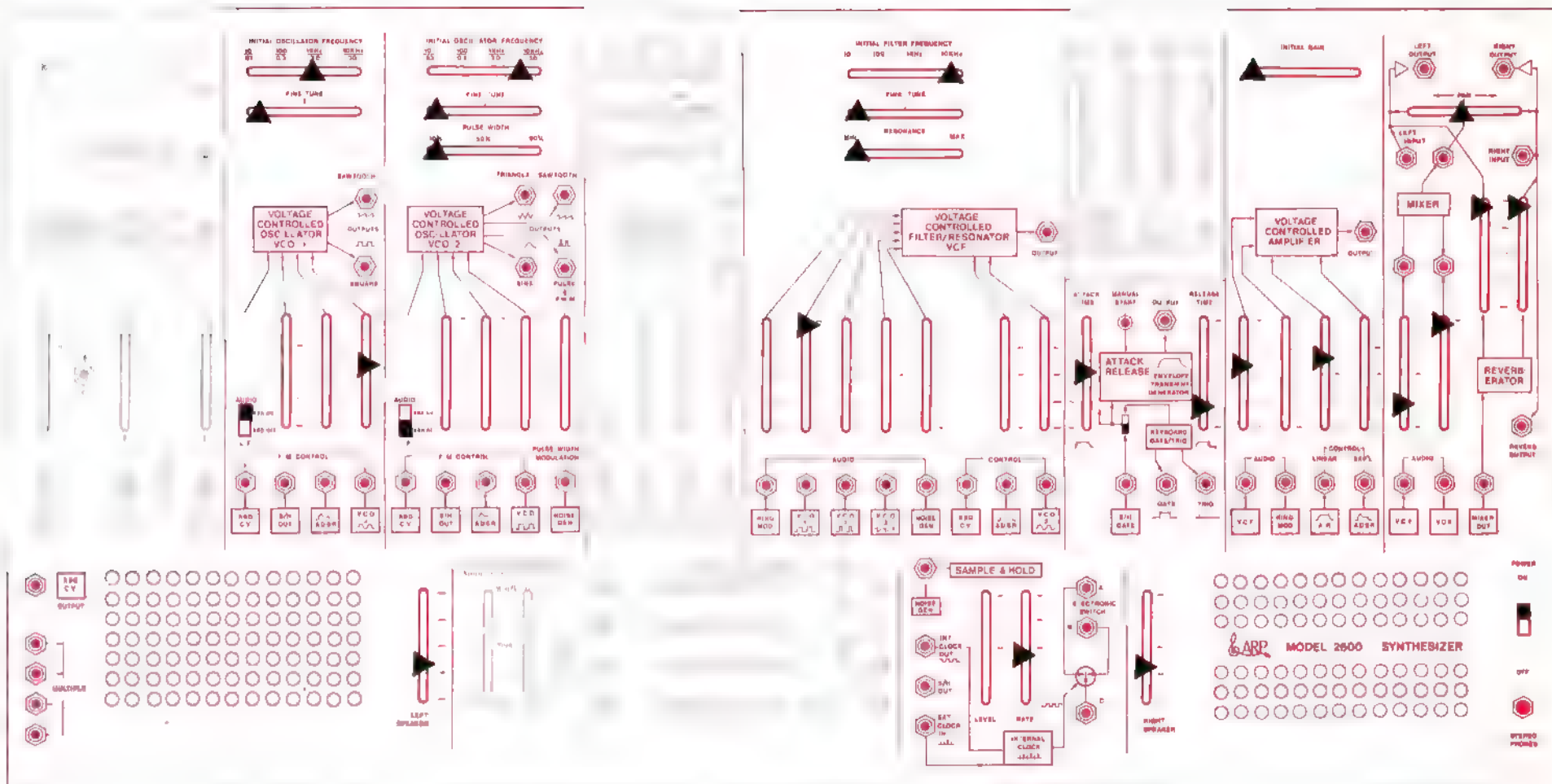
52.



2 PATCHCORDS

Sporadic Heavy Breathing

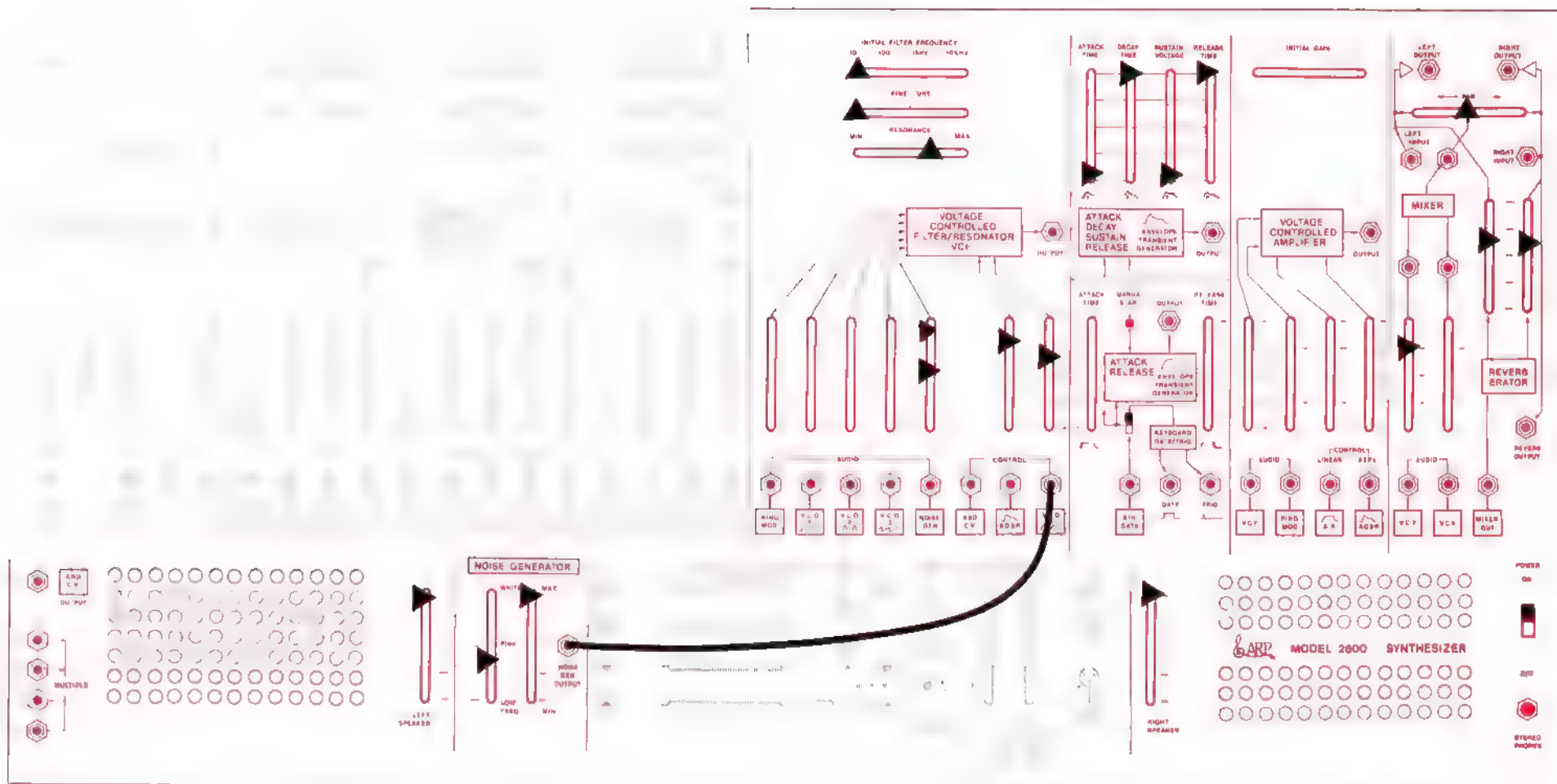
53.



PLAY KEY C5

Cricket Colony

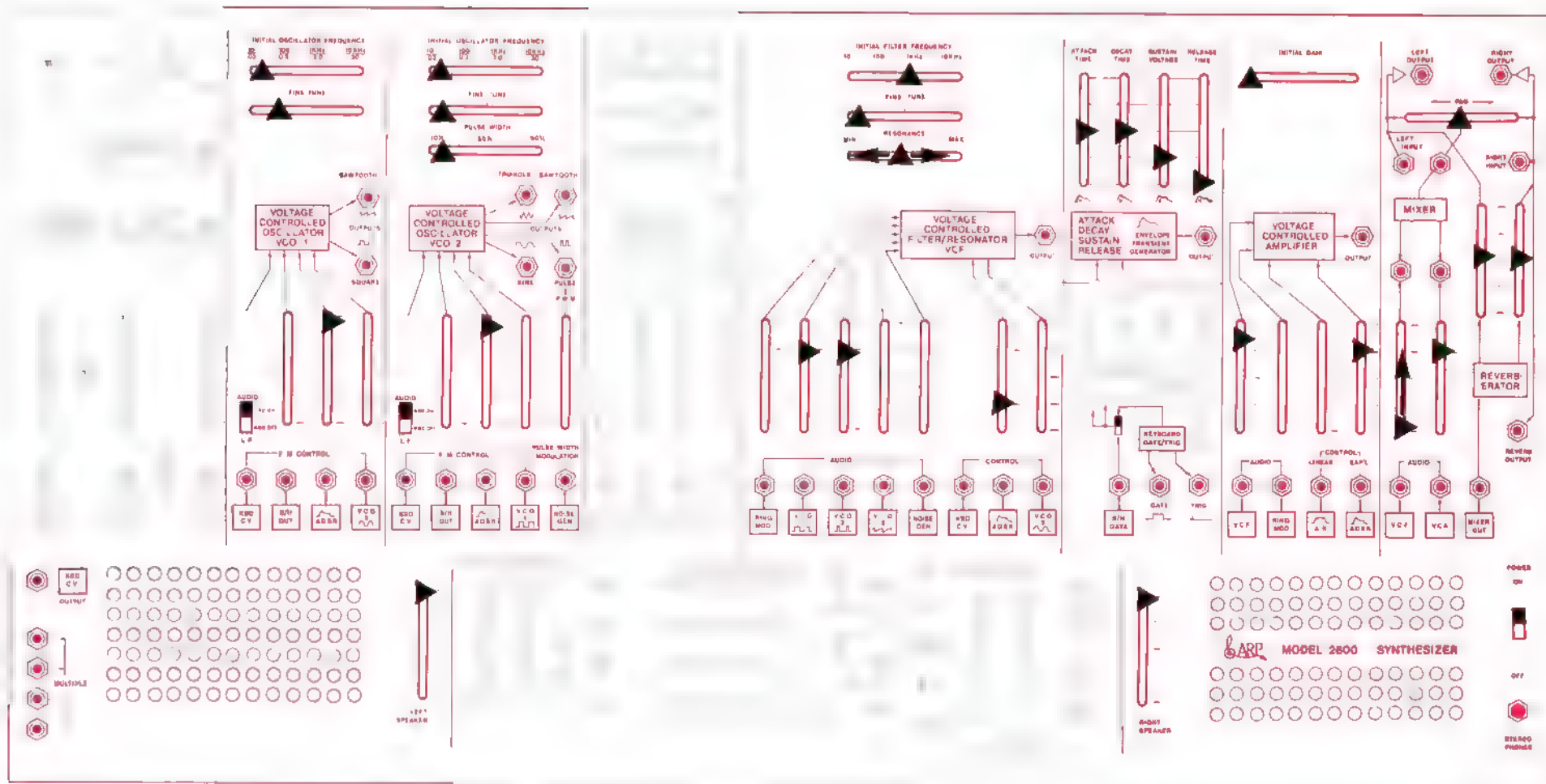
54.



Clapping Thunder

55.

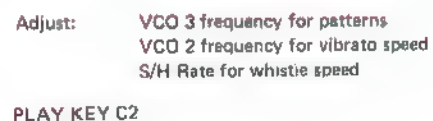




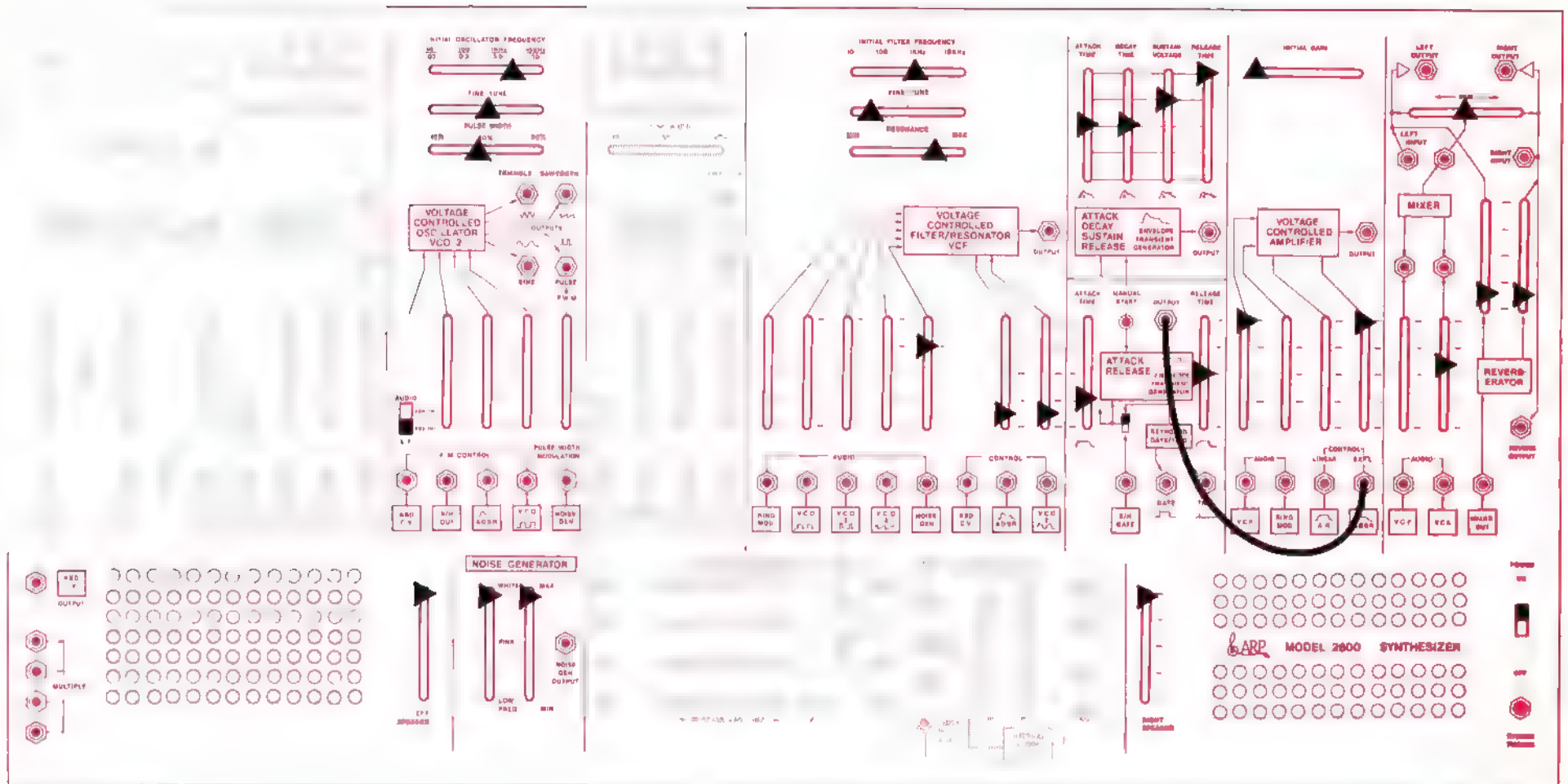
Note: Best barks can be heard around Key C2  
 Raise VCF into Mixer for growl.

Small Barking Mutt

56.

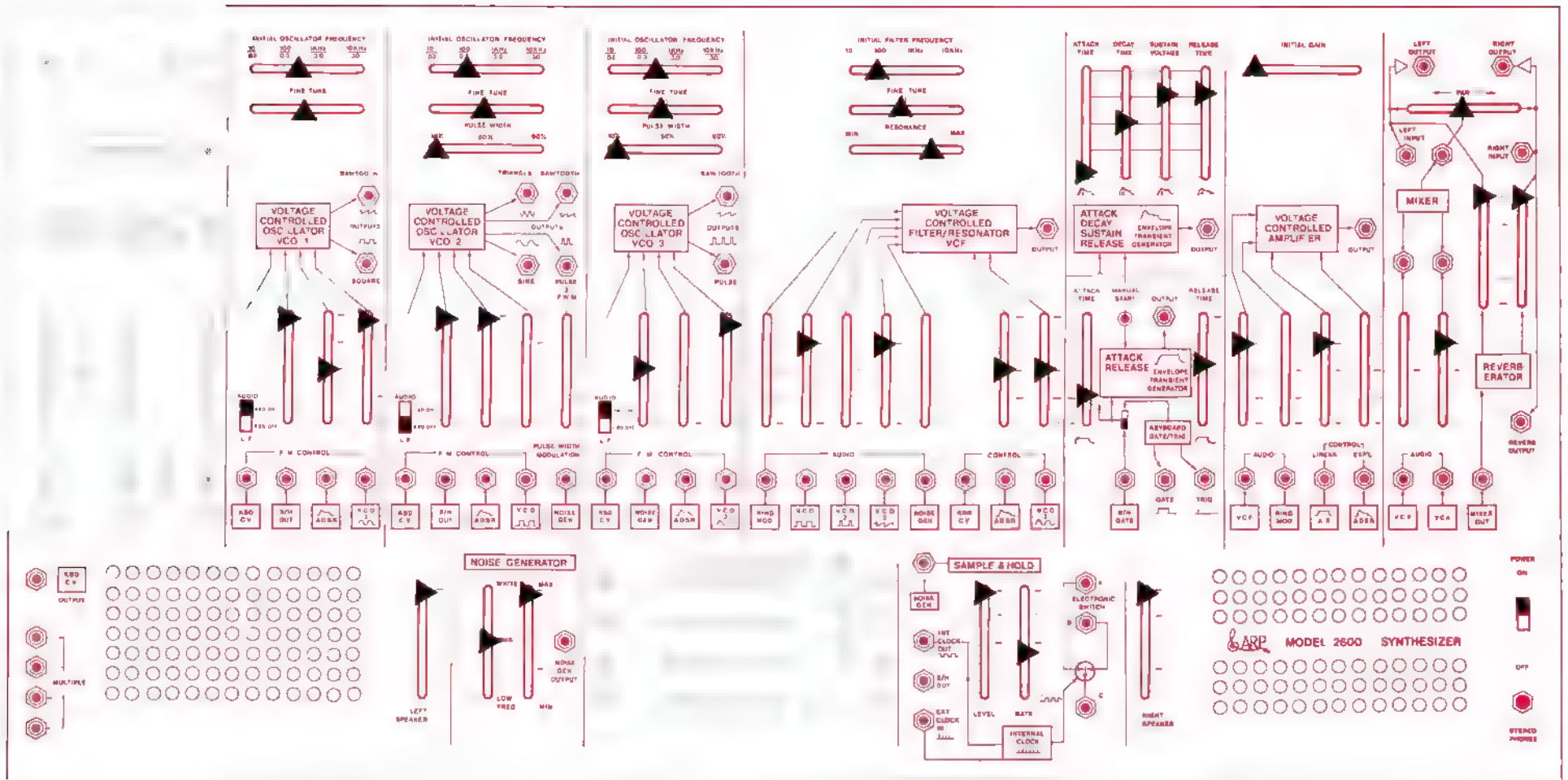


# Random Whistler



Mother Whistler

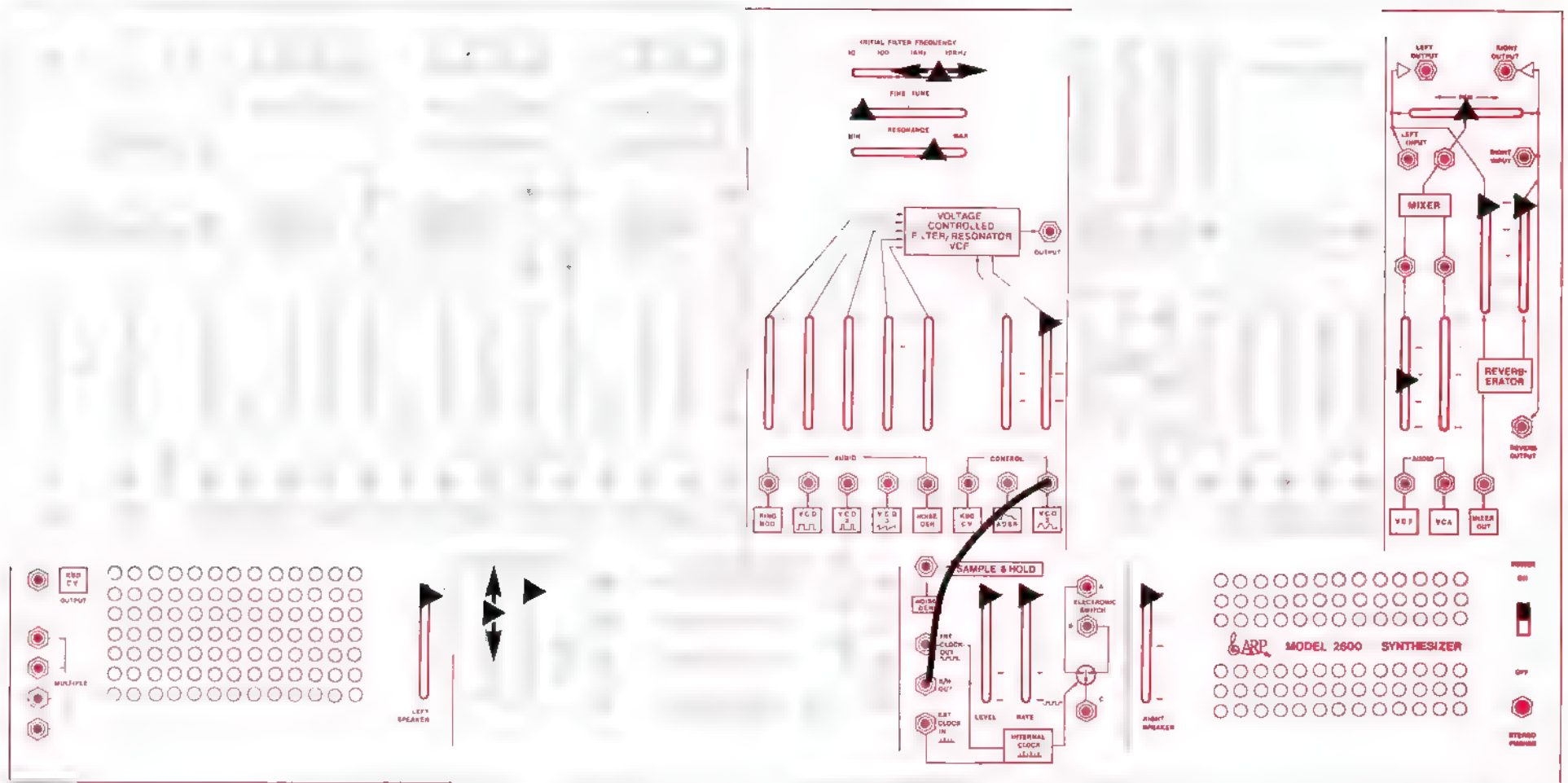
58.



ARP Jungle

59.



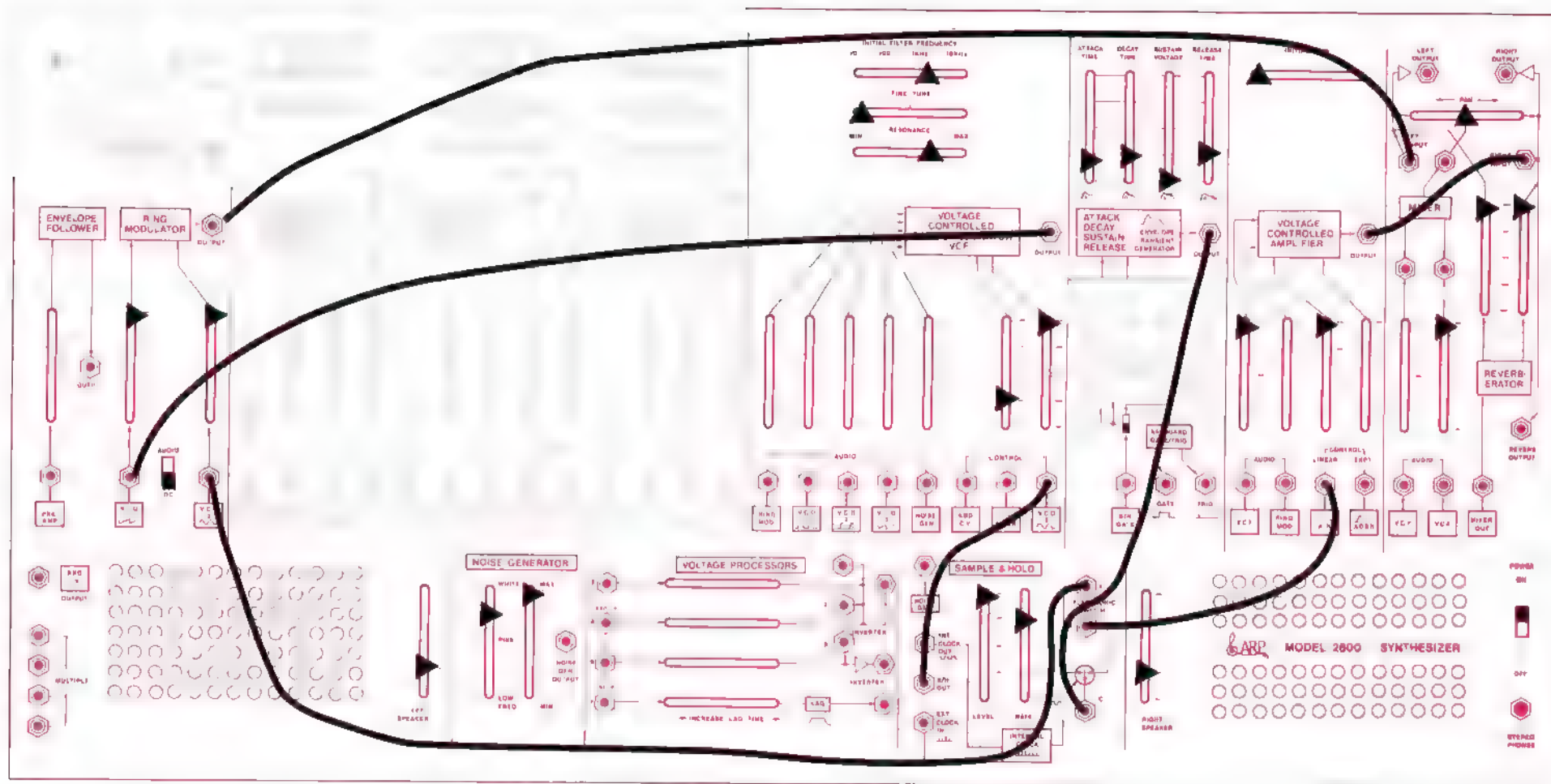


Adjust: VCF frequency and Noise color for desired effect.

1 PATCHCORD

Water Drops

60.

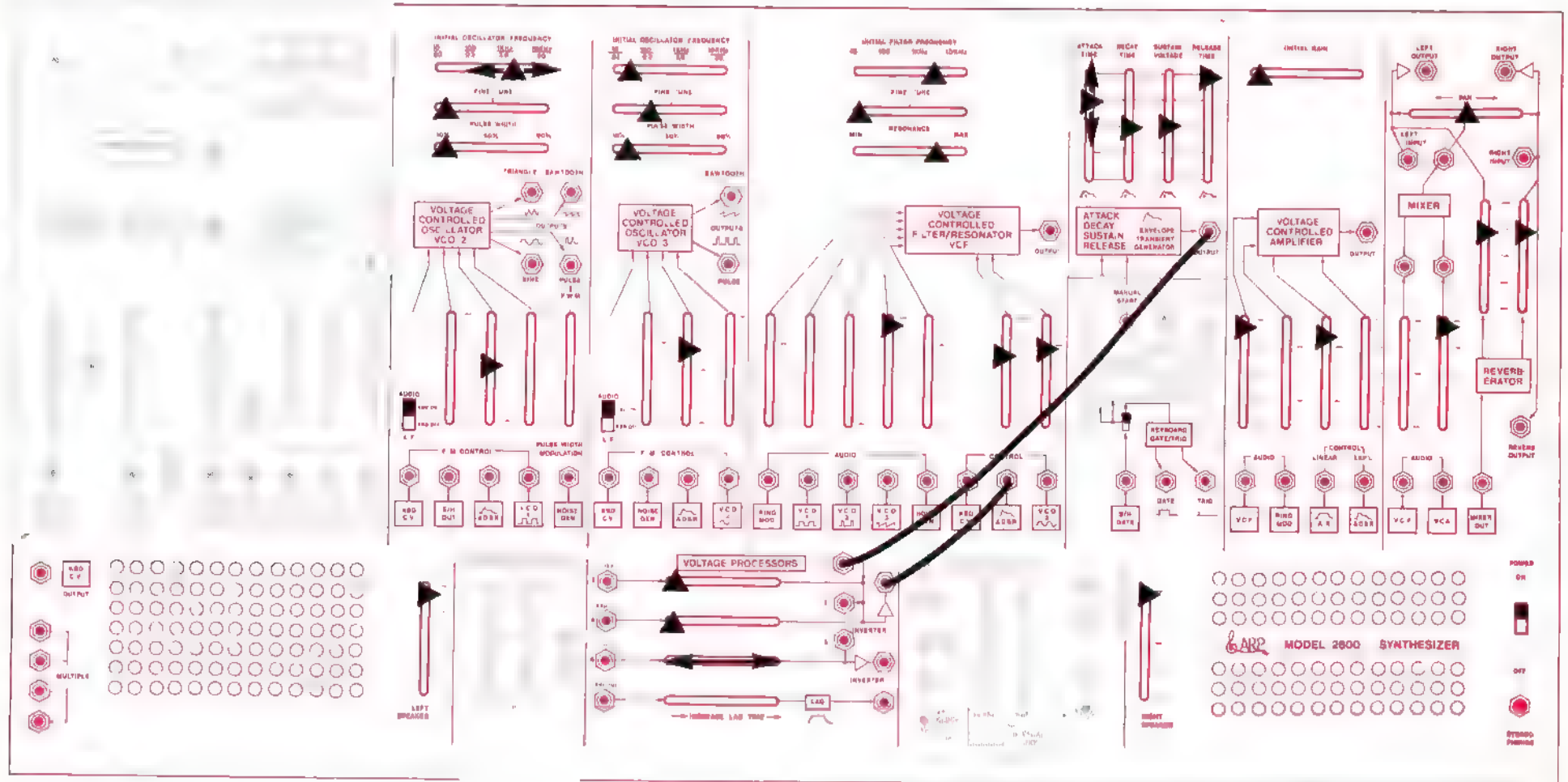


7 PATCHCORDS

Stereo Chickadee Conversation

61.

KEYBOARD RANGE: BOTTOM 2 OCTAVES OR MANUAL START



Adjust: ADSR into VCF.  
VCO 2 ~| into VCF for 'voice-like' texture.  
VCO 2 frequency for different vowels.  
Resonance  
Attack time on ADSR

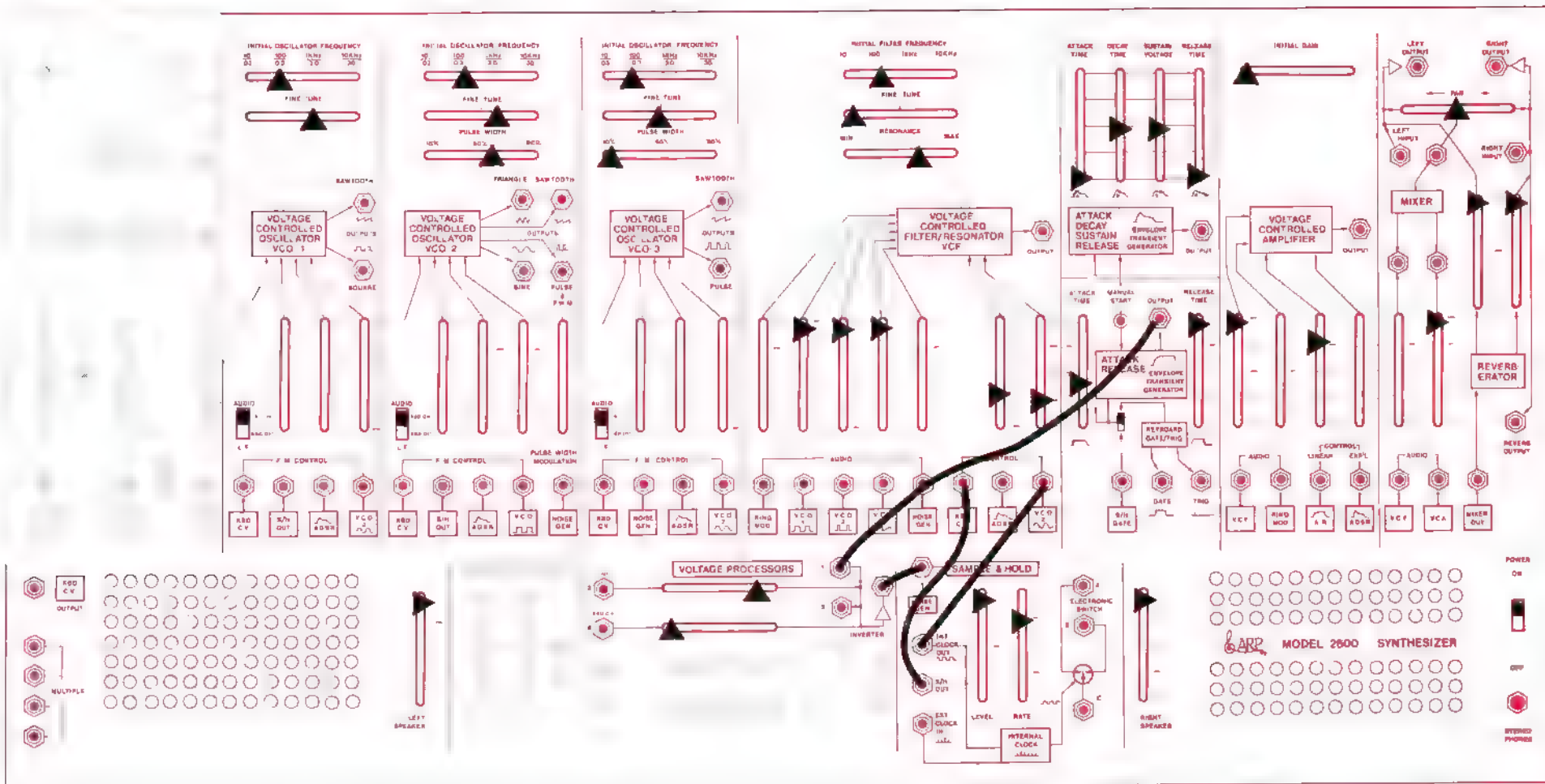
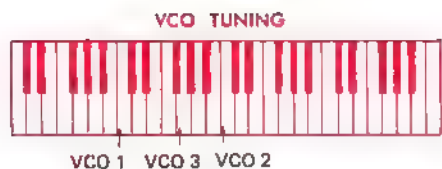
2 PATCHCORDS

"Oh Yeah!"

62.

Arpeggios, Chords & Sequences



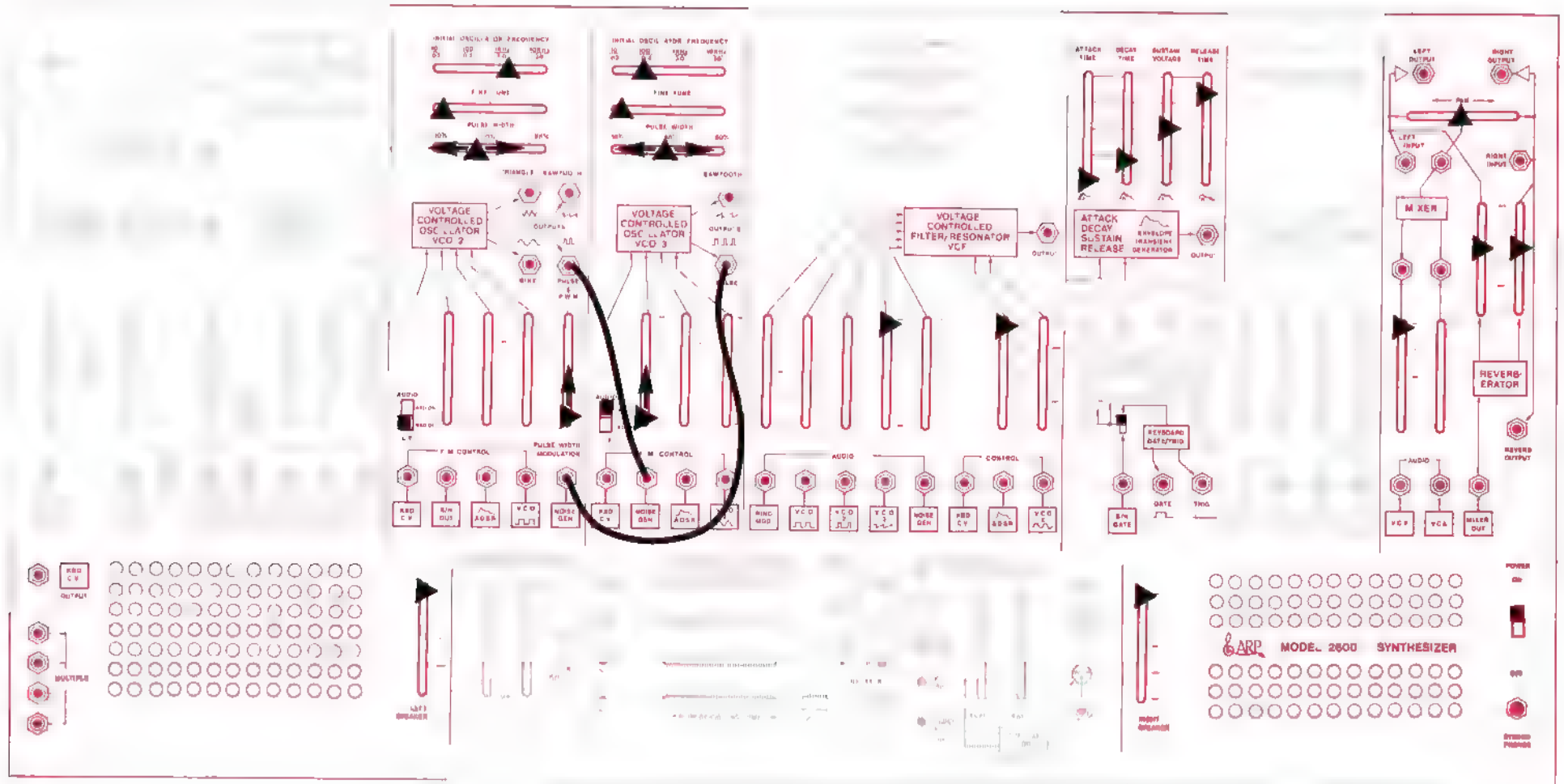


Tune:      VCO 1 to one octave below middle C.  
              VCO 2 to middle C.  
              VCO 3 to a fourth below middle C.

4 PATCHCORDS

# Inverted ADSR Harmonic Arpeggio

**63.**

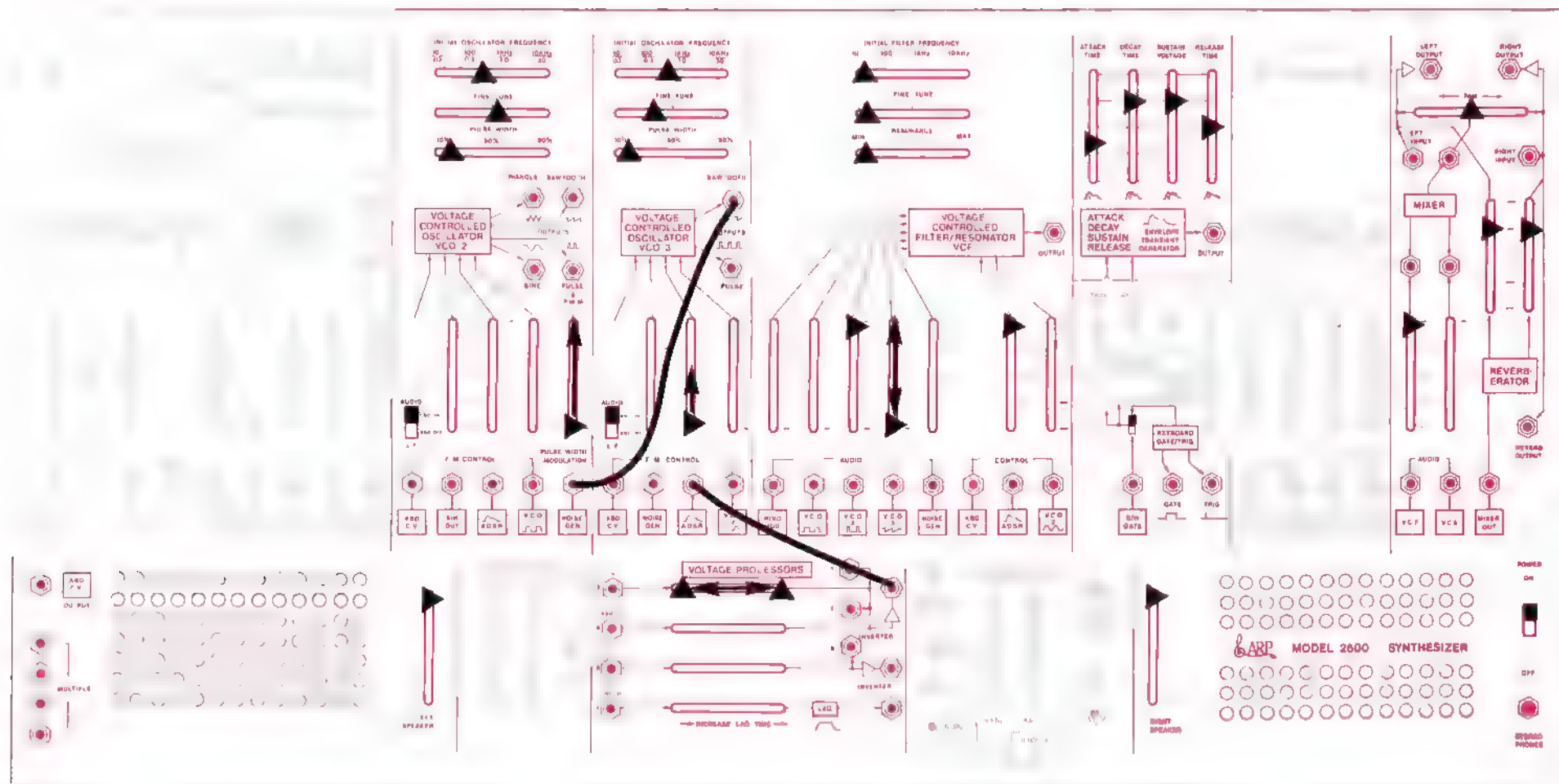
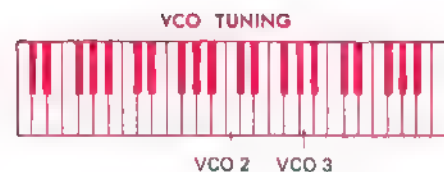


1. Raise  $\uparrow$  into VCO 3, tuning interval to a fifth.
2. Raise  $\uparrow$  into VCO 2 for appearance of middle pitch.
3. Adjust VCO 2 Pulse Width for desired rhythm.
4. Tune middle note to a major third above bottom pitch with VCO 3 Pulse Width slider

2 PATCHCORDS

# Three-note Tunable Sequence

# 64.



#### TONIC CHORD (I)

1. Tune VCO 2 to middle C.
2. Raise VCO 3  $\sim \uparrow$  into VCF and tune to a minor 6th above VCO 2 (C-A).
3. Close VCO 3  $\sim \downarrow$  and raise Pulse Width Mod slider fully into VCO 2.

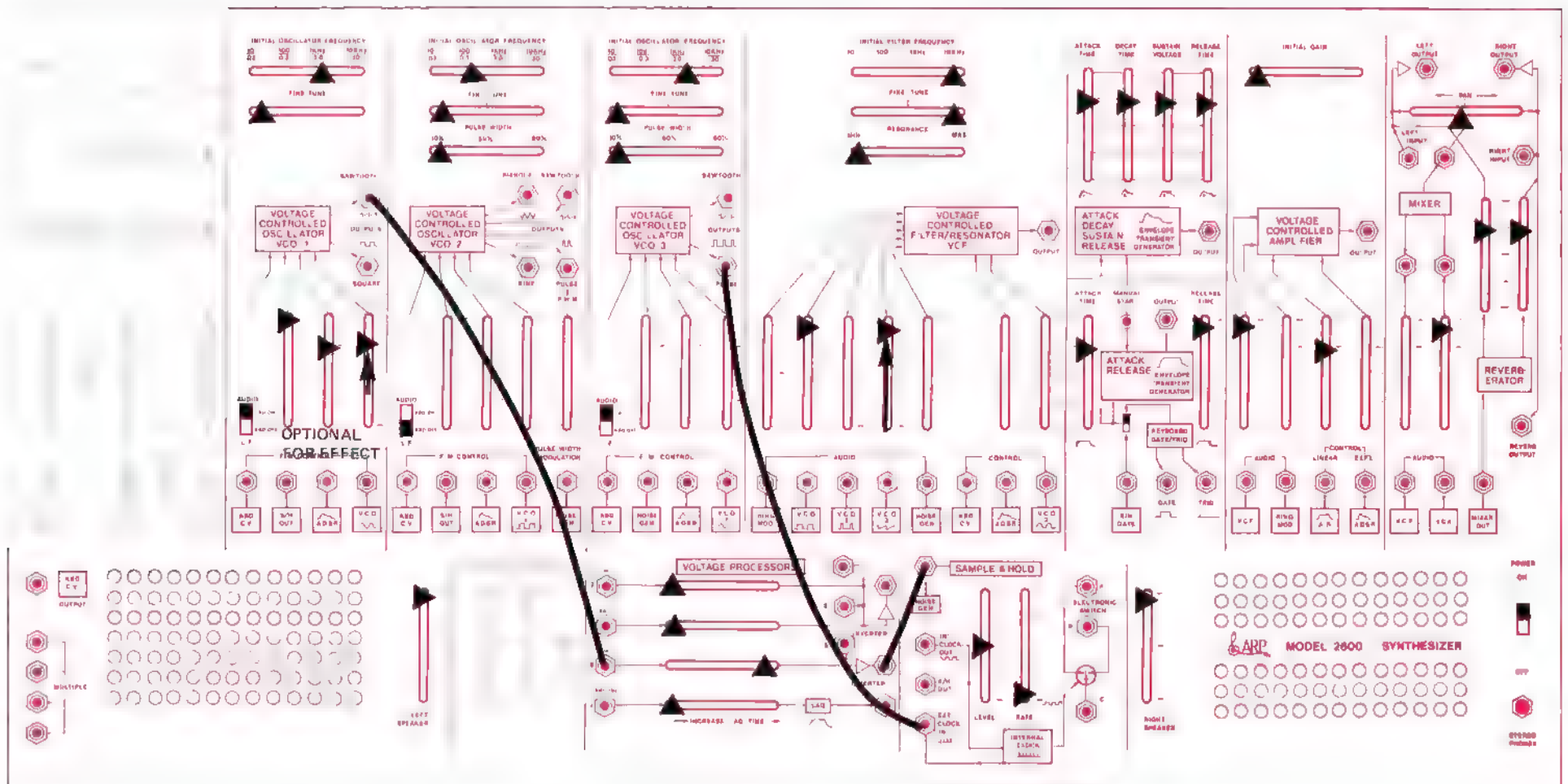
#### SUBDOMINANT CHORD (IV)

4. Move Inverter slider fully to the right.
5. Raise  $\uparrow$  into VCO 3 unit: a new chord is heard.
6. Moving Inverter slider back and forth produces either I or IV chord

2 PATCHCORDS

# Three-note Chord from Two VCOs

# 65.



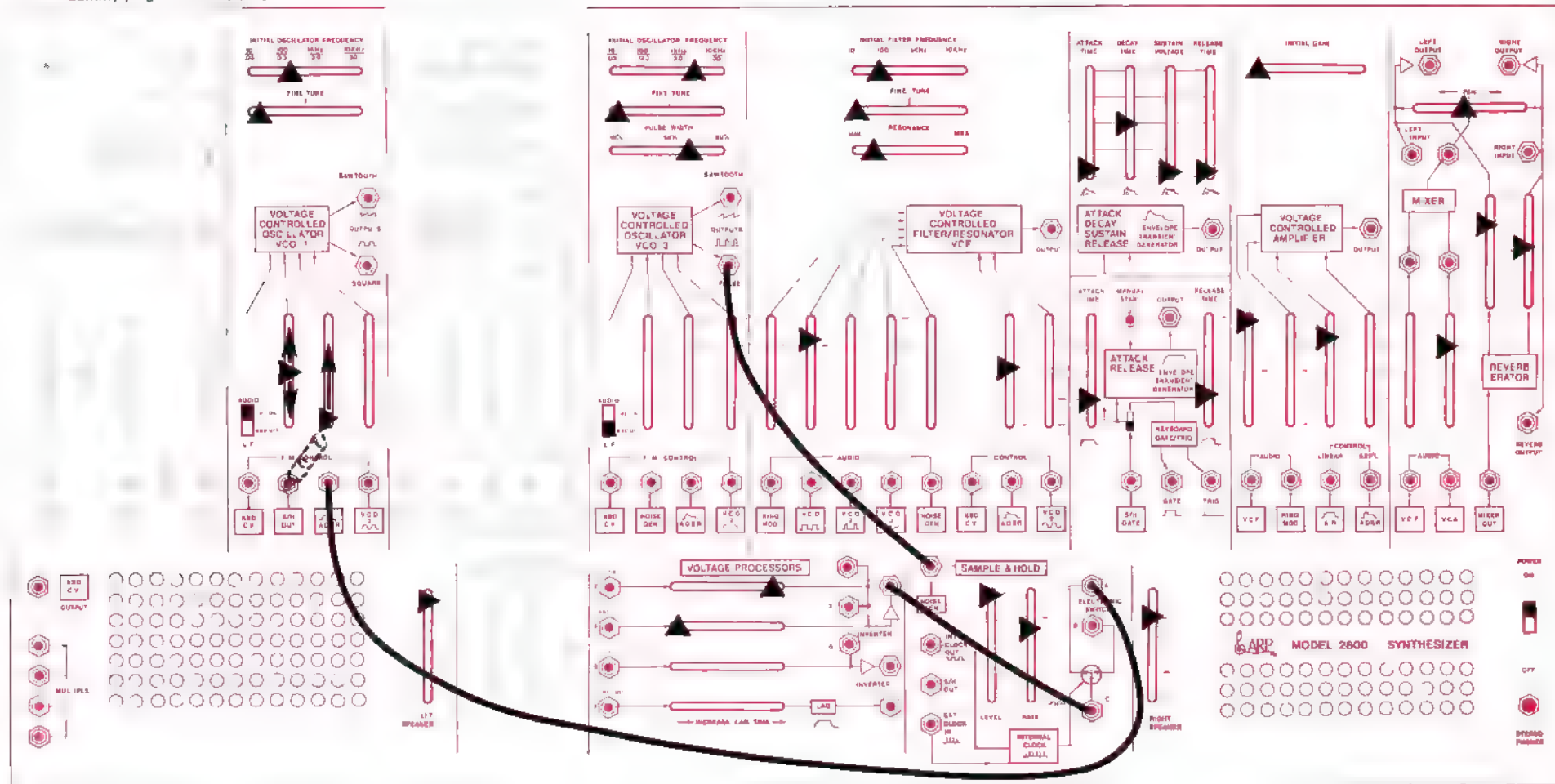
Be certain that the frequency of VCO 3 is above that of VCO 1

3 PATCHCORDS

# Inharmonic Sequencing

# 66.



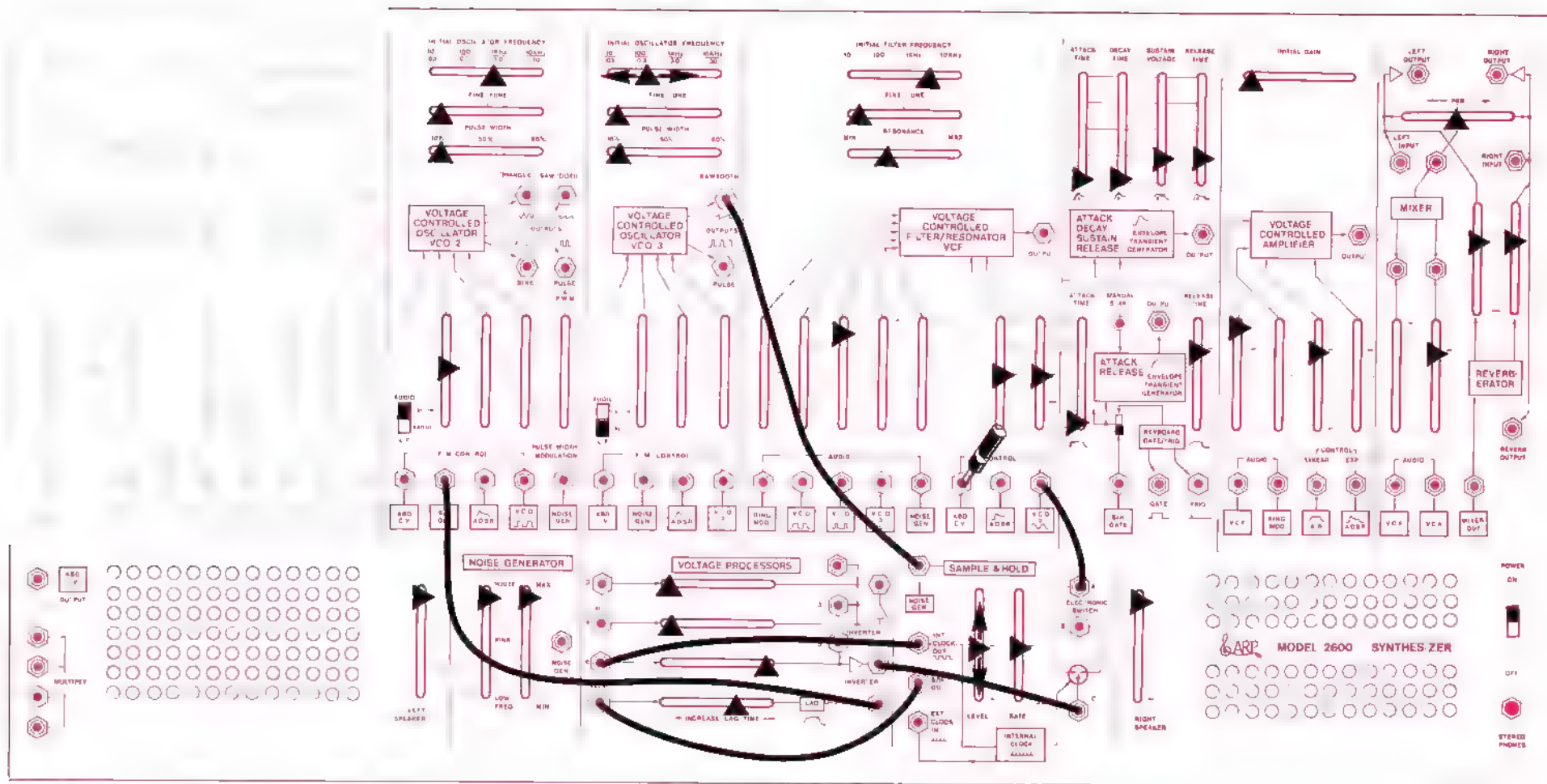


- Tuning:
1. Tune S/H into VCO 1 to an octave interval.
  2. Insert dummy plug into S/H jack at VCO 1 and raise  $\Delta$ , tuning to a fifth.
  3. Remove dummy plug.

3 PATCHCORDS

# Random Select: Four-note Tunable Arpeggio

**67.**



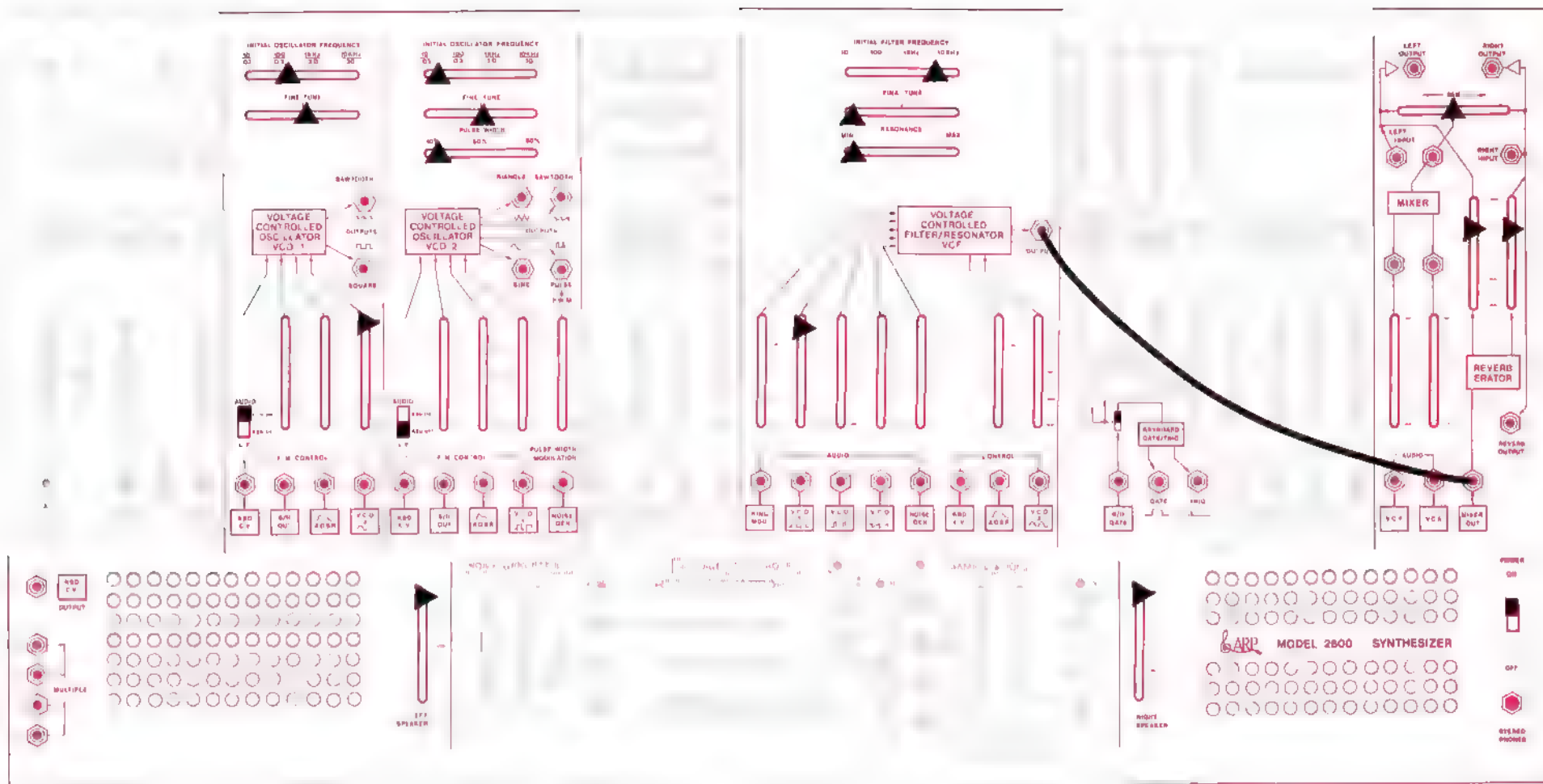
Tune: VCO 3 for desired pattern,  
S/H level for desired interval

6 PATCHCORDS  
1 DUMMY PLUG

# Gliding Intervals

# 68.

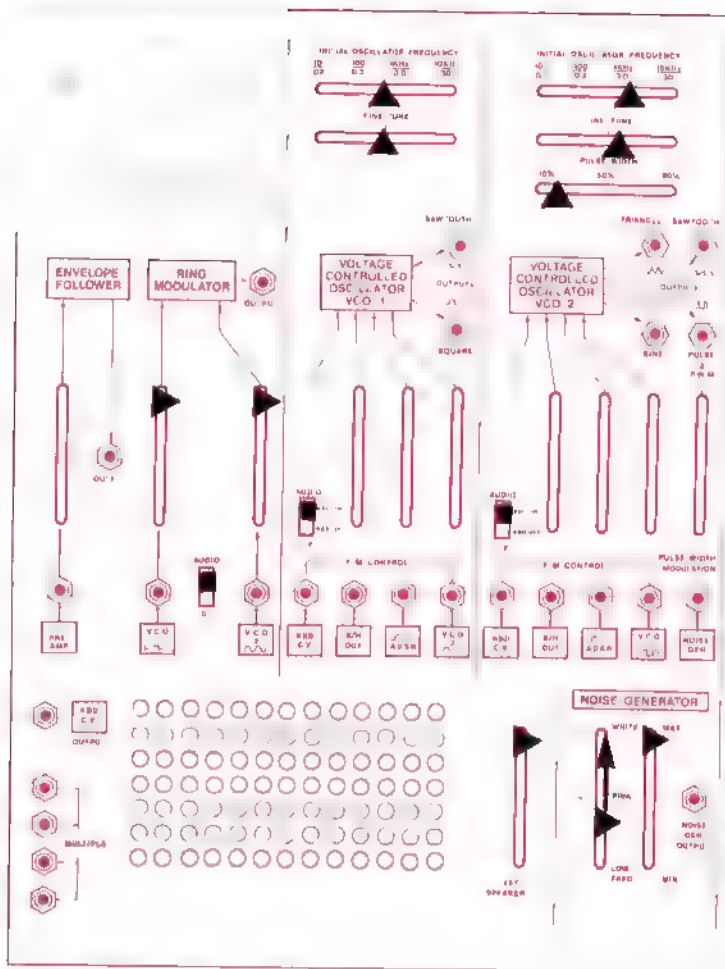
Sound Effects



Firetruck Siren with Horn Blast

69.





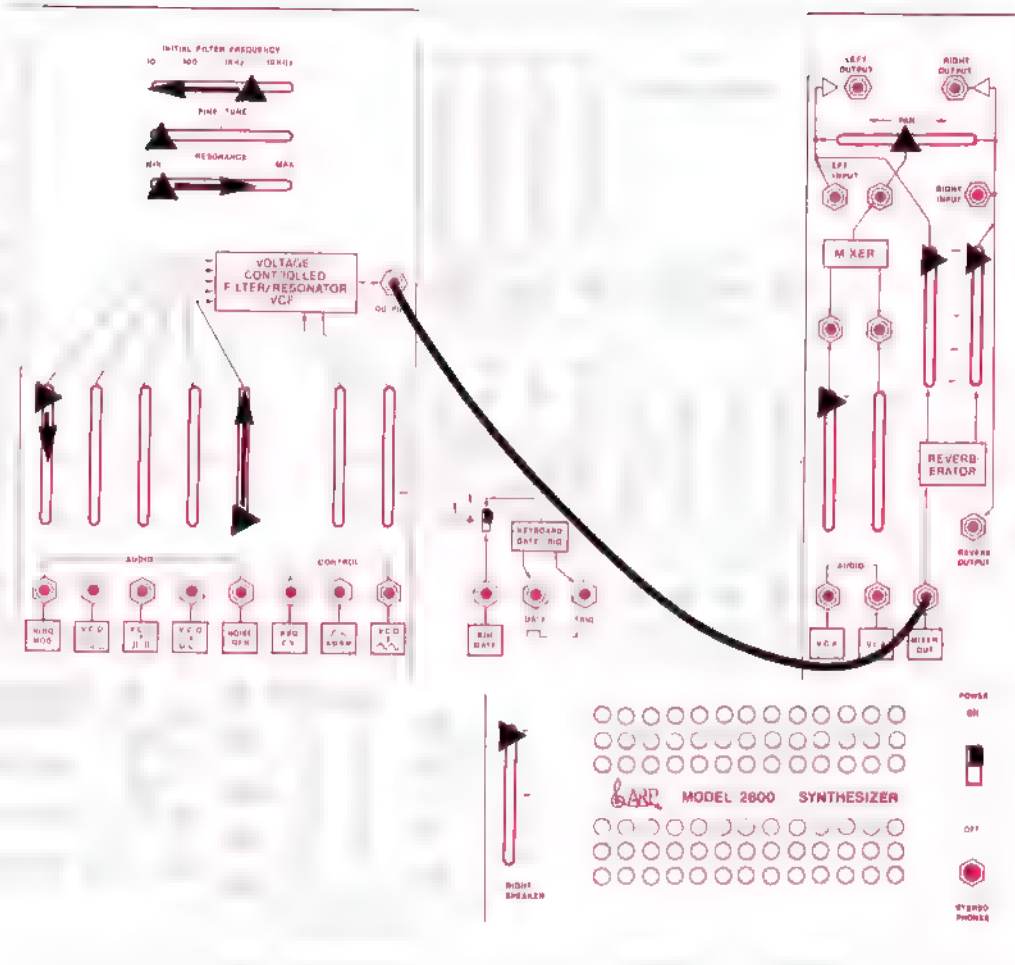
Portamento



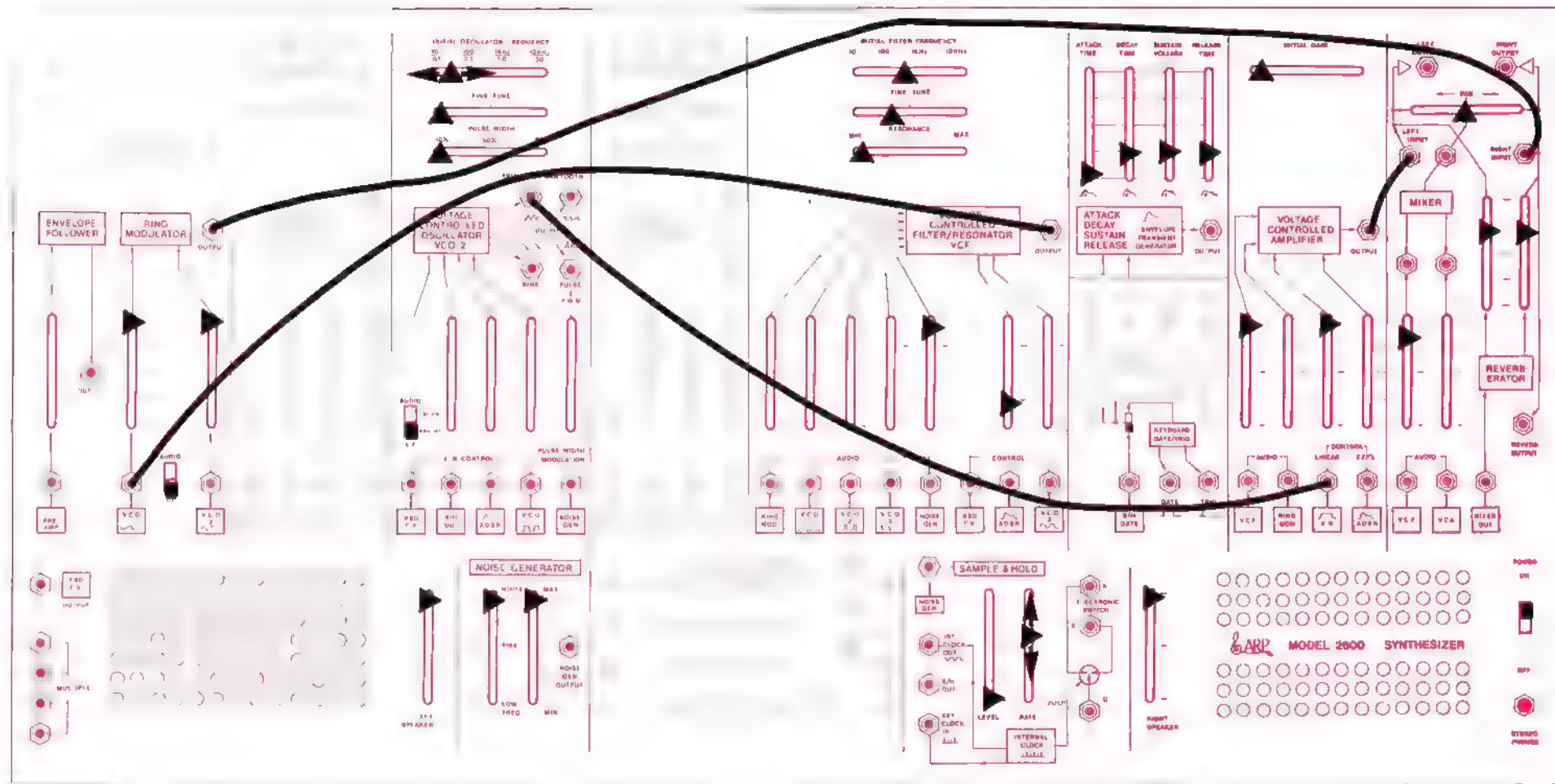
Procedure:

1. Play Key C1, glide to C5.
2. Raise Noise Into VCF.
3. Lower Ring Mod at VCF as shown.
4. Raise Noise color Pink to White
5. Simultaneously, move VCF frequency to left and move Resonance to right.

727 Starting Up, Taxiing & Taking Off 70.



1 PATCHCORD



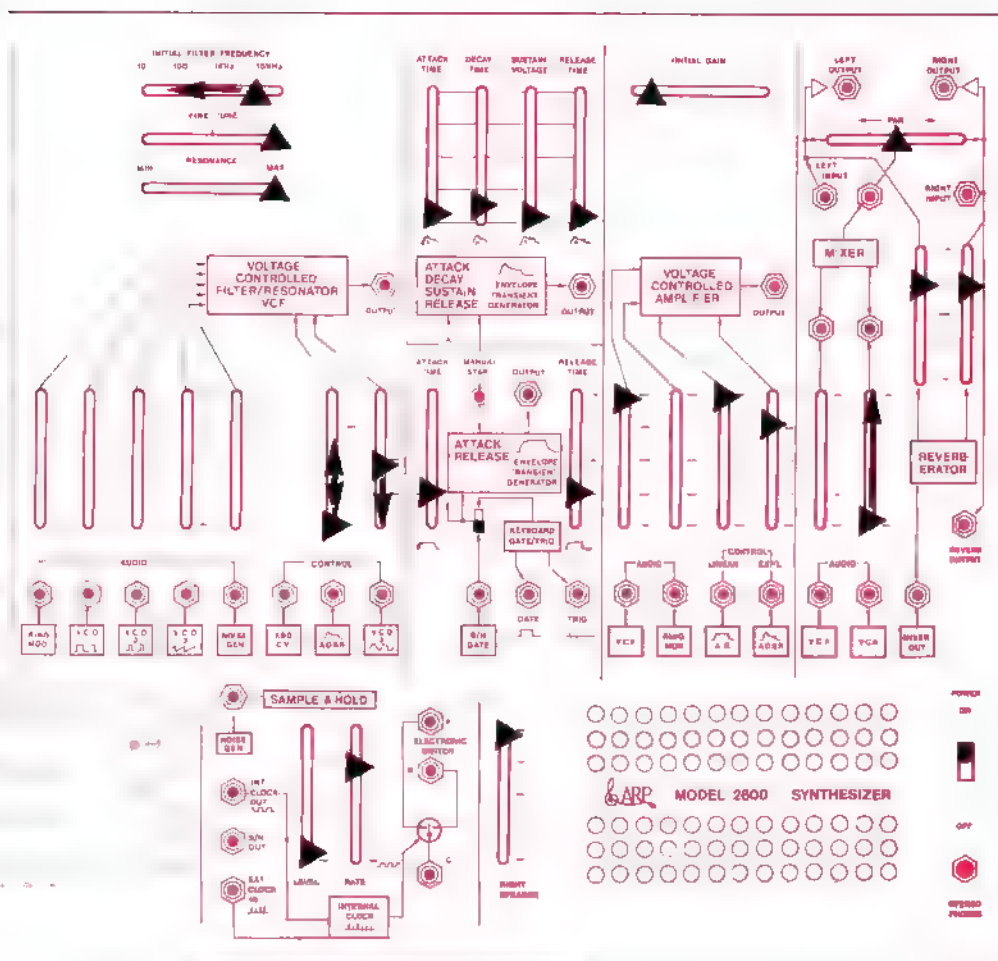
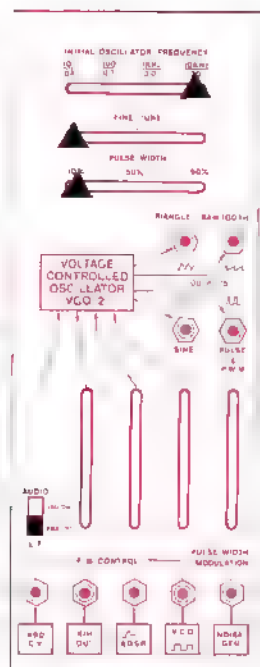
Adjust: VCO 2 frequency for pan speed.  
S/H Rate for train 'chugga' speed.

PLAY KEY C4

4 PATCHCORDS

# Panning Freight Train

# 71.

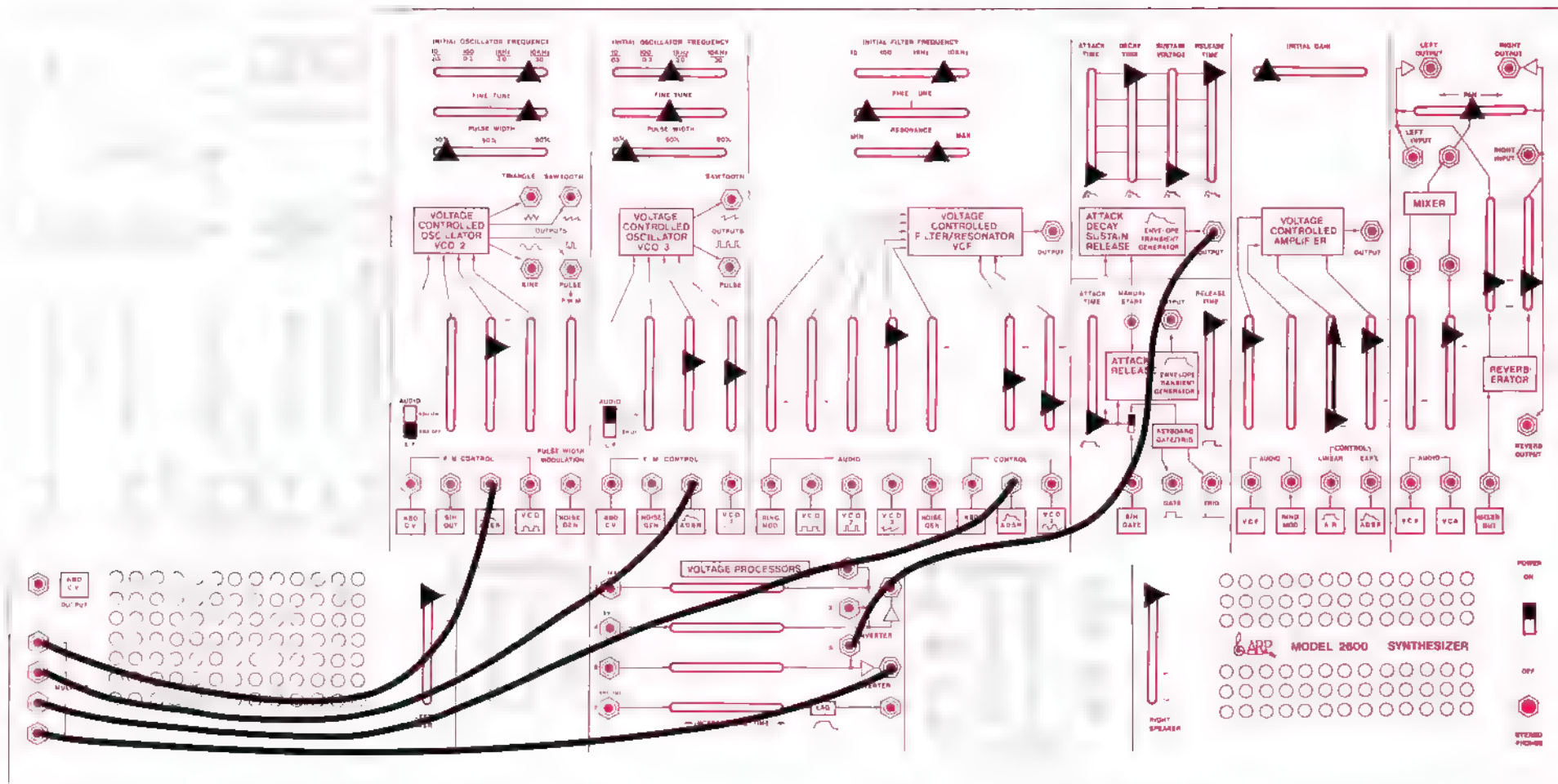


#### SEQUENCE

1. Raise VCA into Mixer.
2. Move VCF frequency from 10K to 100 slowly.
3. Lower VCO 2 ~ at VCF and jerk ADSR slider into VCF up and down in time to the drum solo.

Edgar Winter's "Frankenstein"

72.



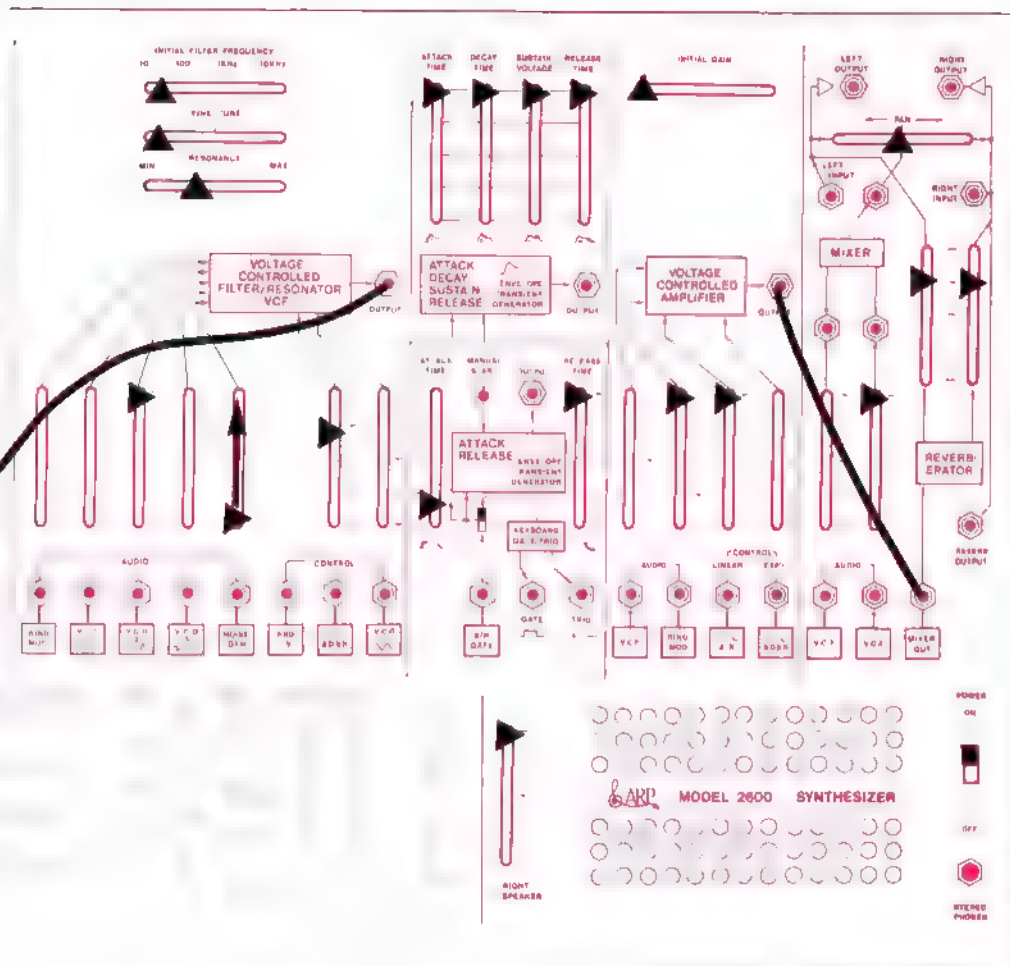
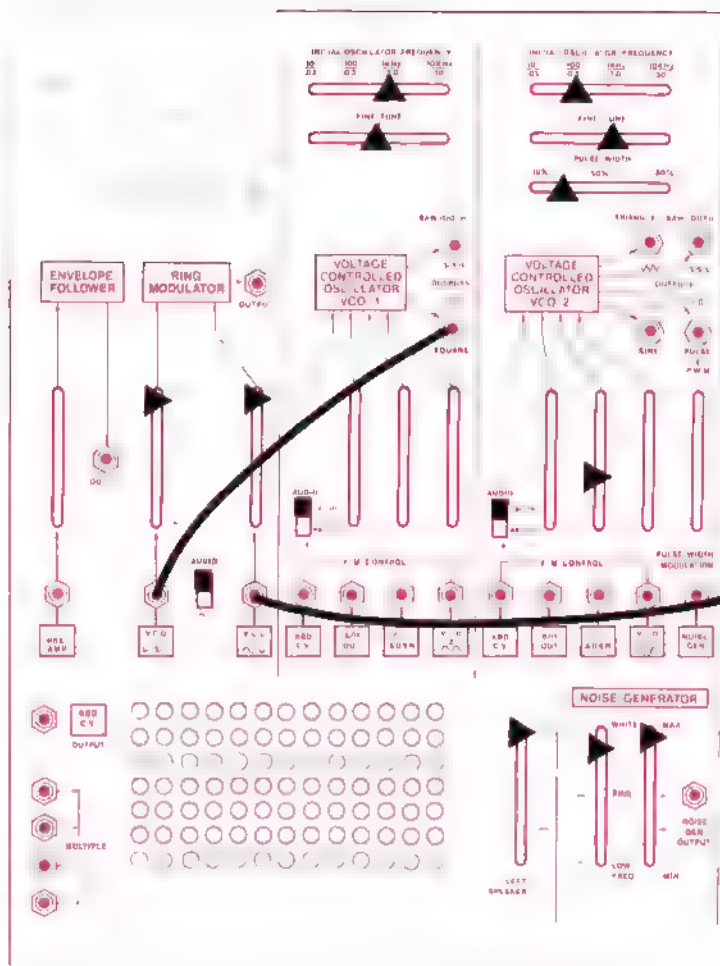
Raise AR into VCA for longer Boing.

5 PATCHCORDS

Boing!

73.



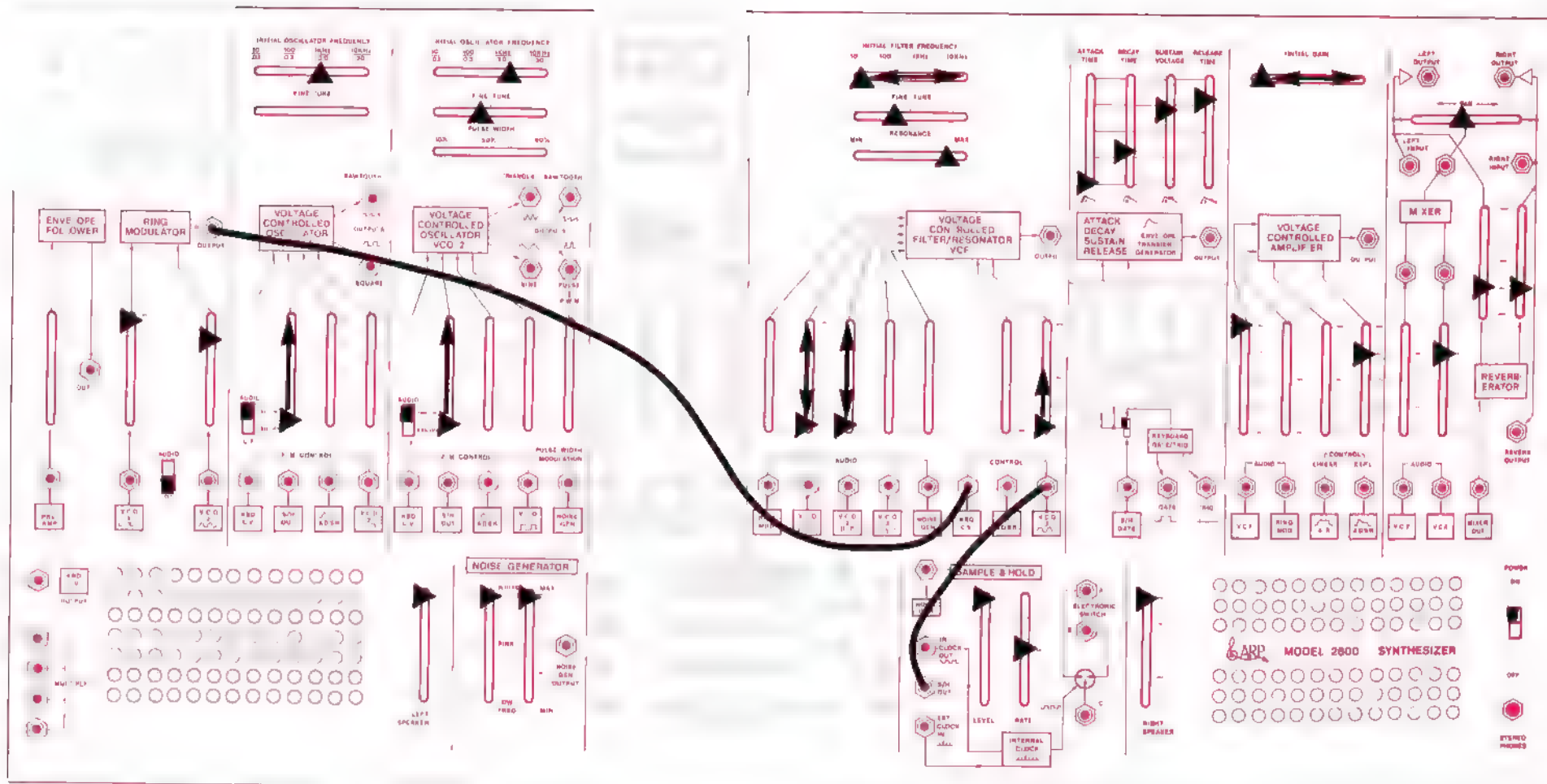


Raise Noise into VCF for special effects.  
PLAY KEY Eflat3

3 PATCHCORDS

Wampus Monster

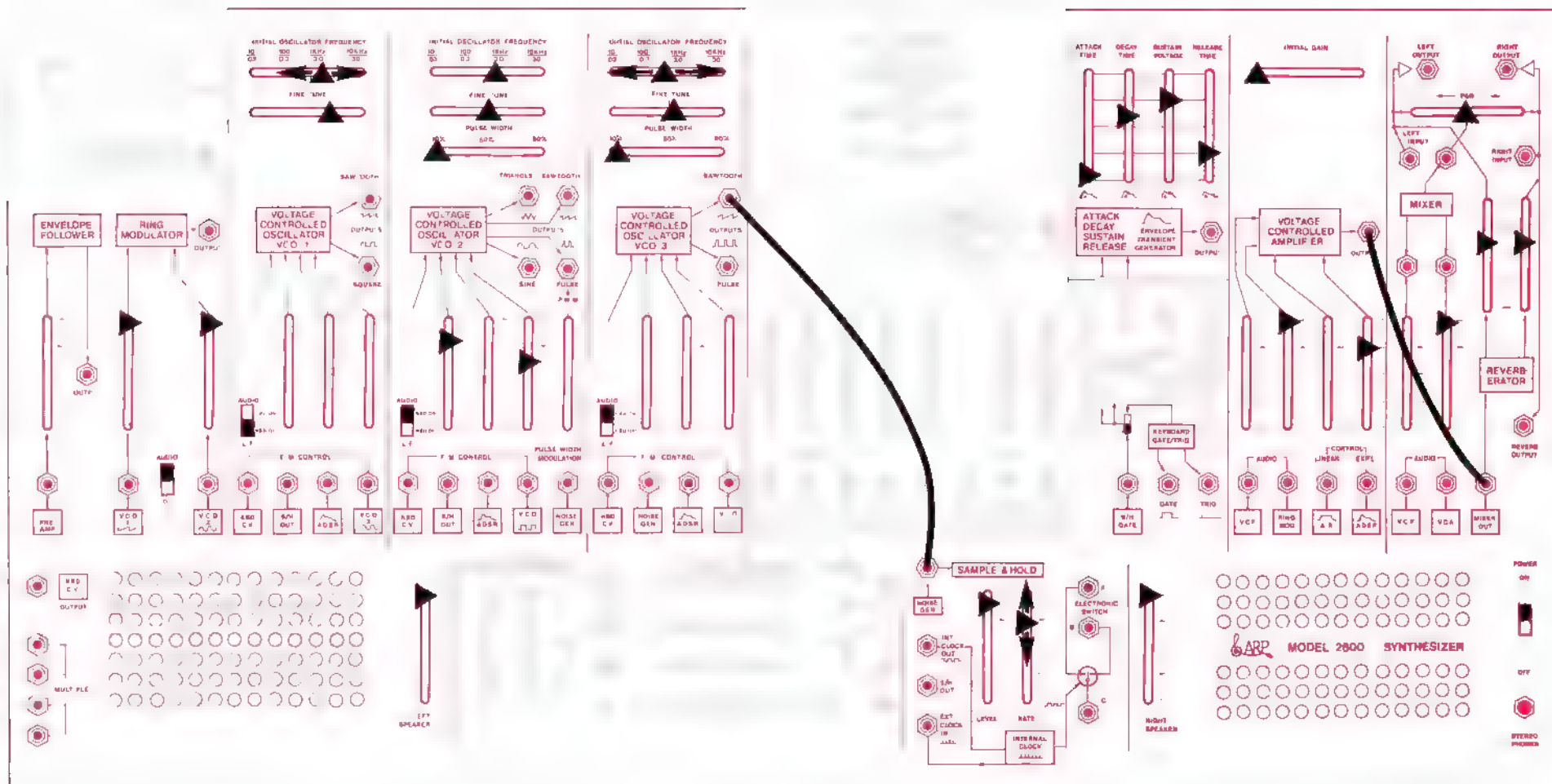
74.



2 PATCHCORDS

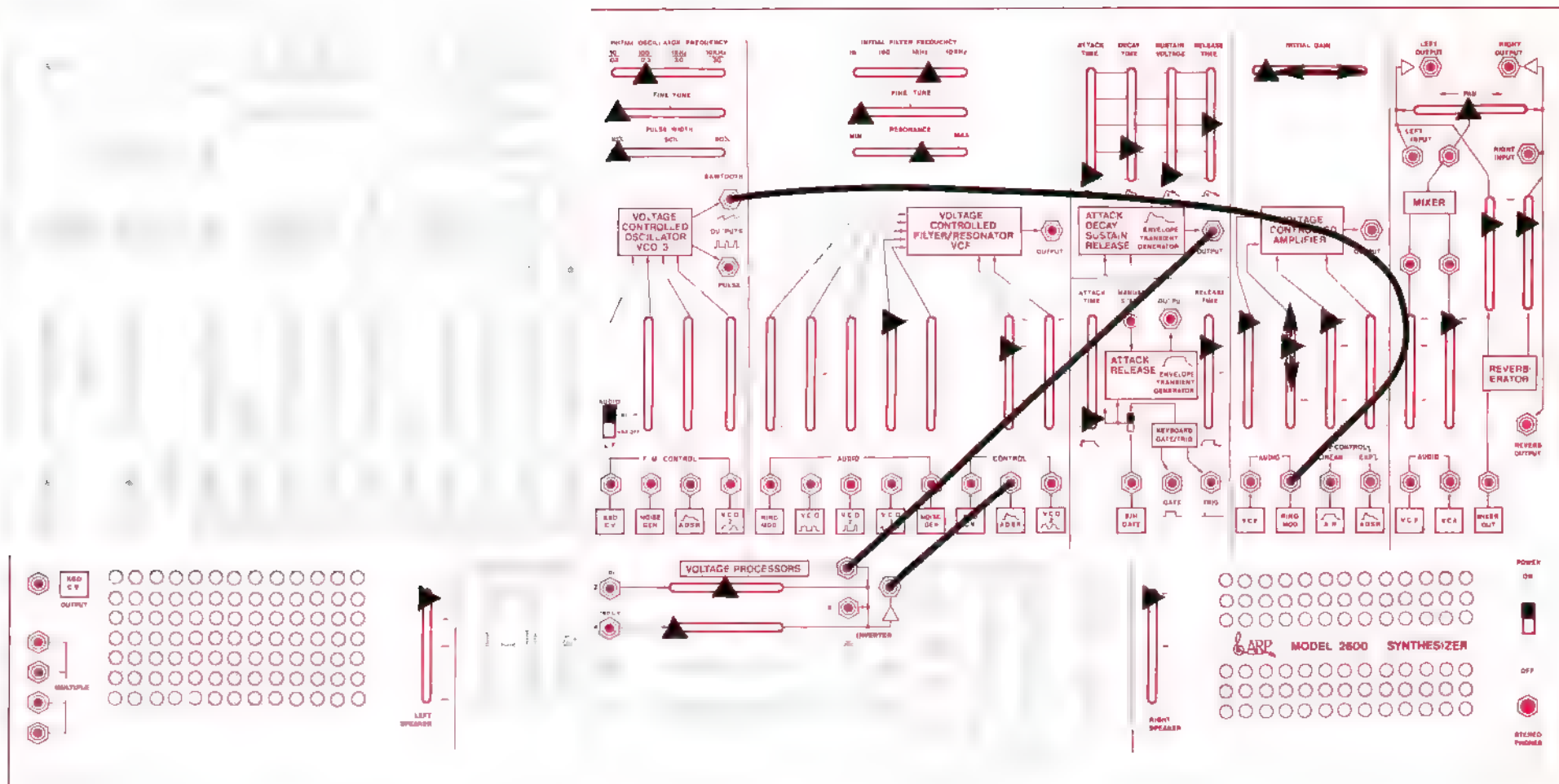
# Assorted Splats & Sproings

# 75.



# Prancing Raindrops

76.

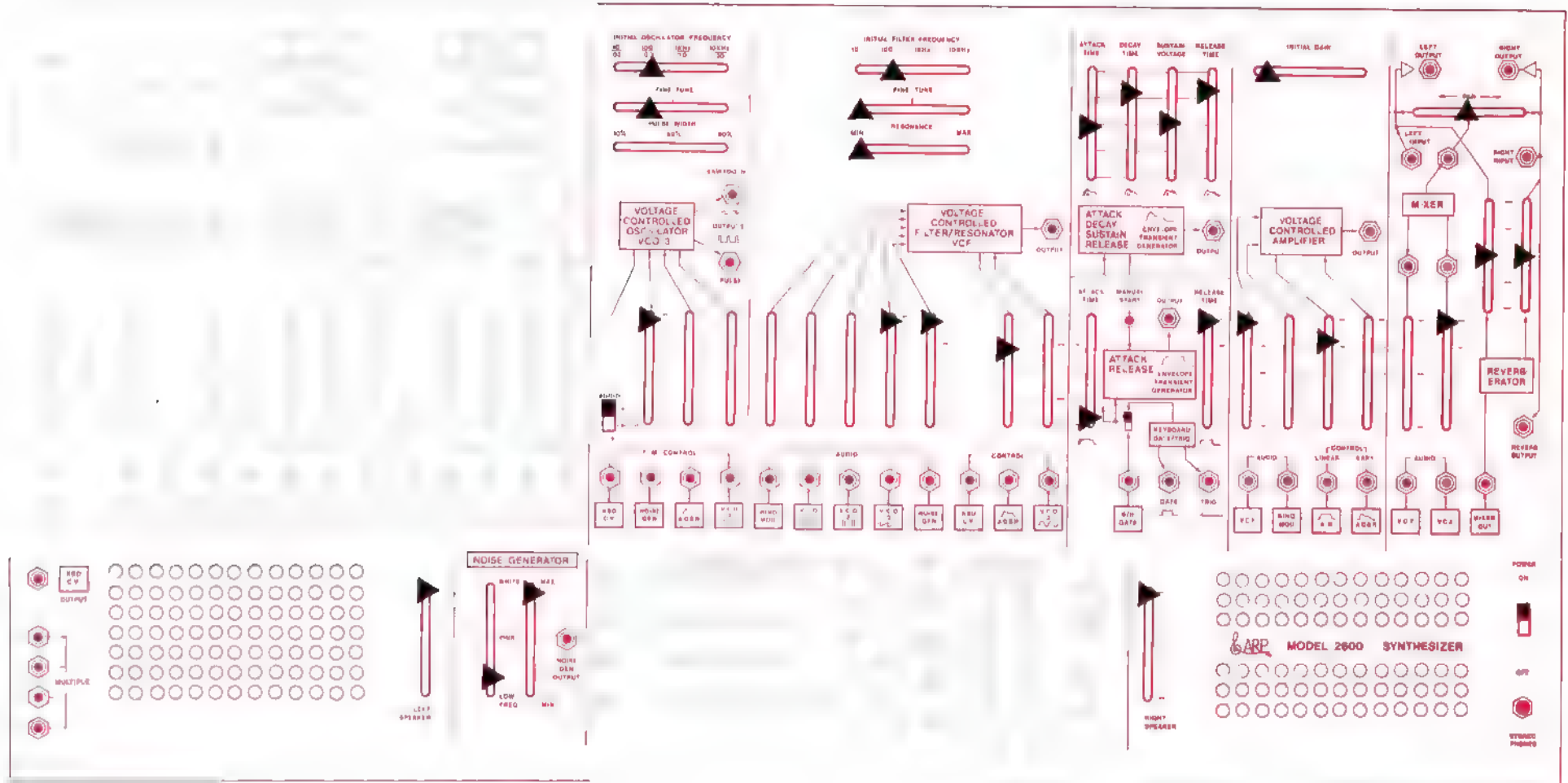


1. Open VCA →
2. Adjust VCO 3 gain into VCA for minimum volume
3. Close VCA ←

3 PATCHCORDS

“Pwee” or Synthesized High-pass Filter **77.**

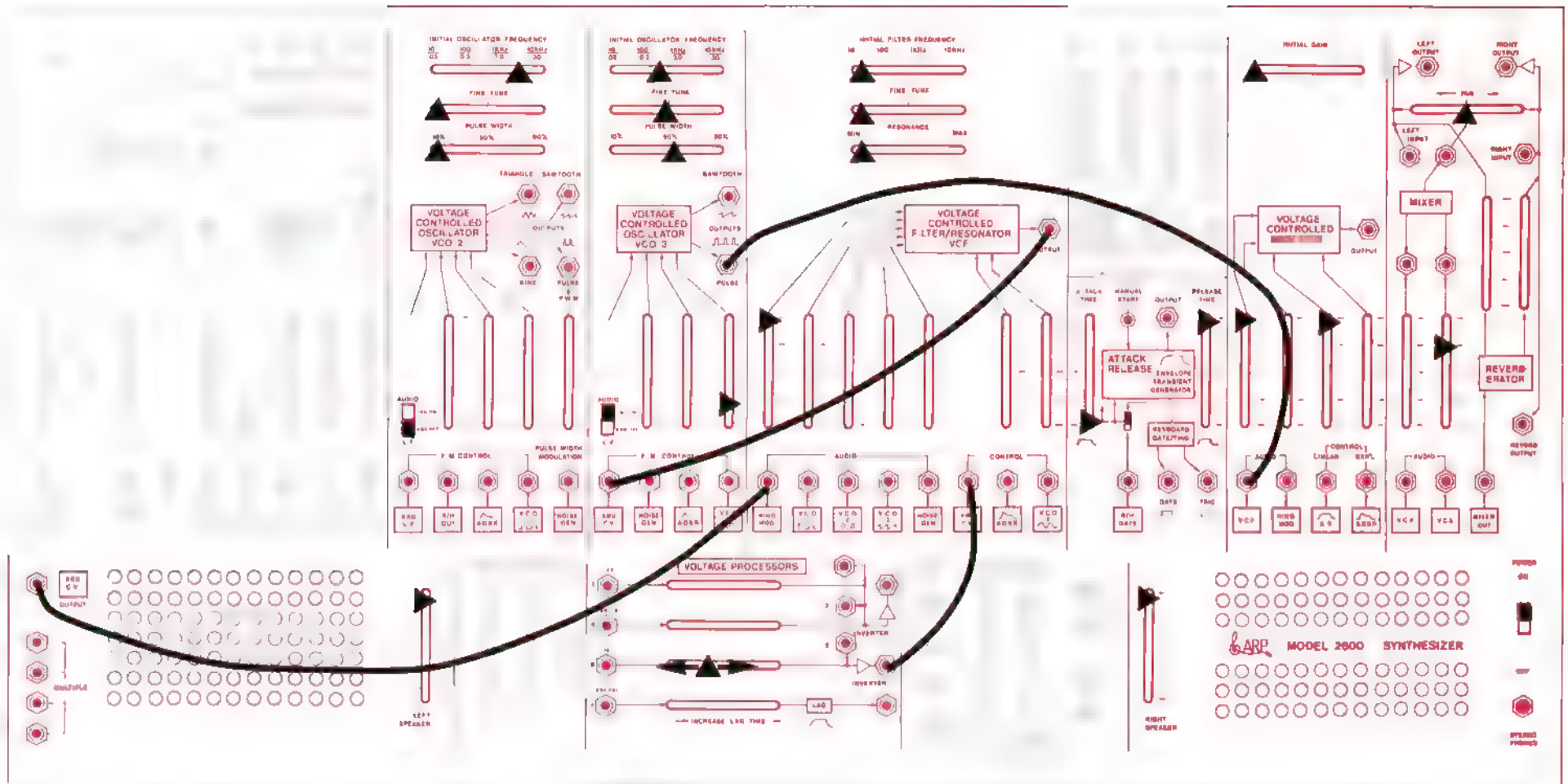




Explosion

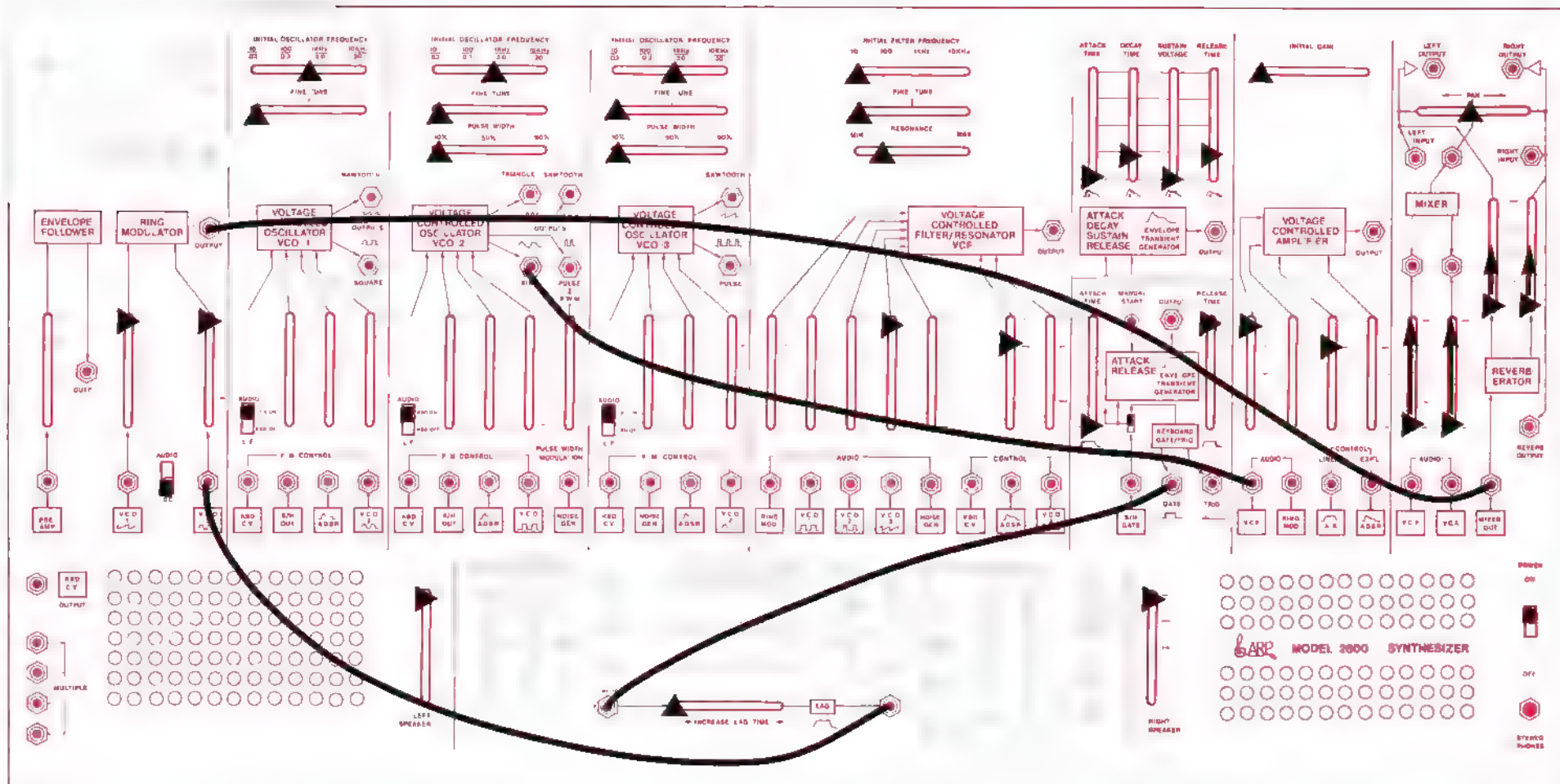
78.

Advanced Applications



# Ultraglides with Release Memory

79.



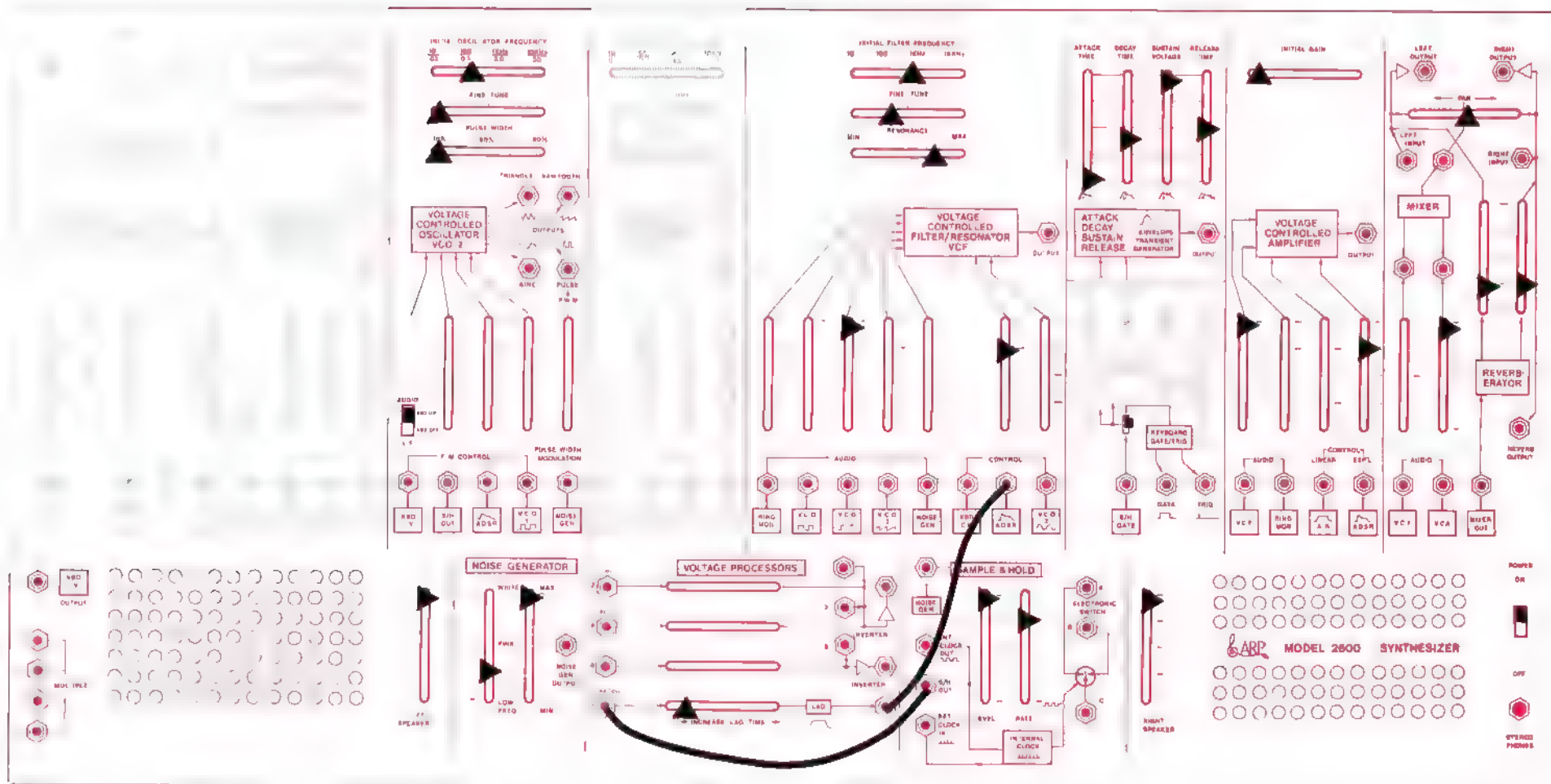
Tune Oscillators as desired.

Balance volume at arrows.

4 PATCHCORDS

**Trio:**  
**Three Separate Envelopes & Timbres 80.**

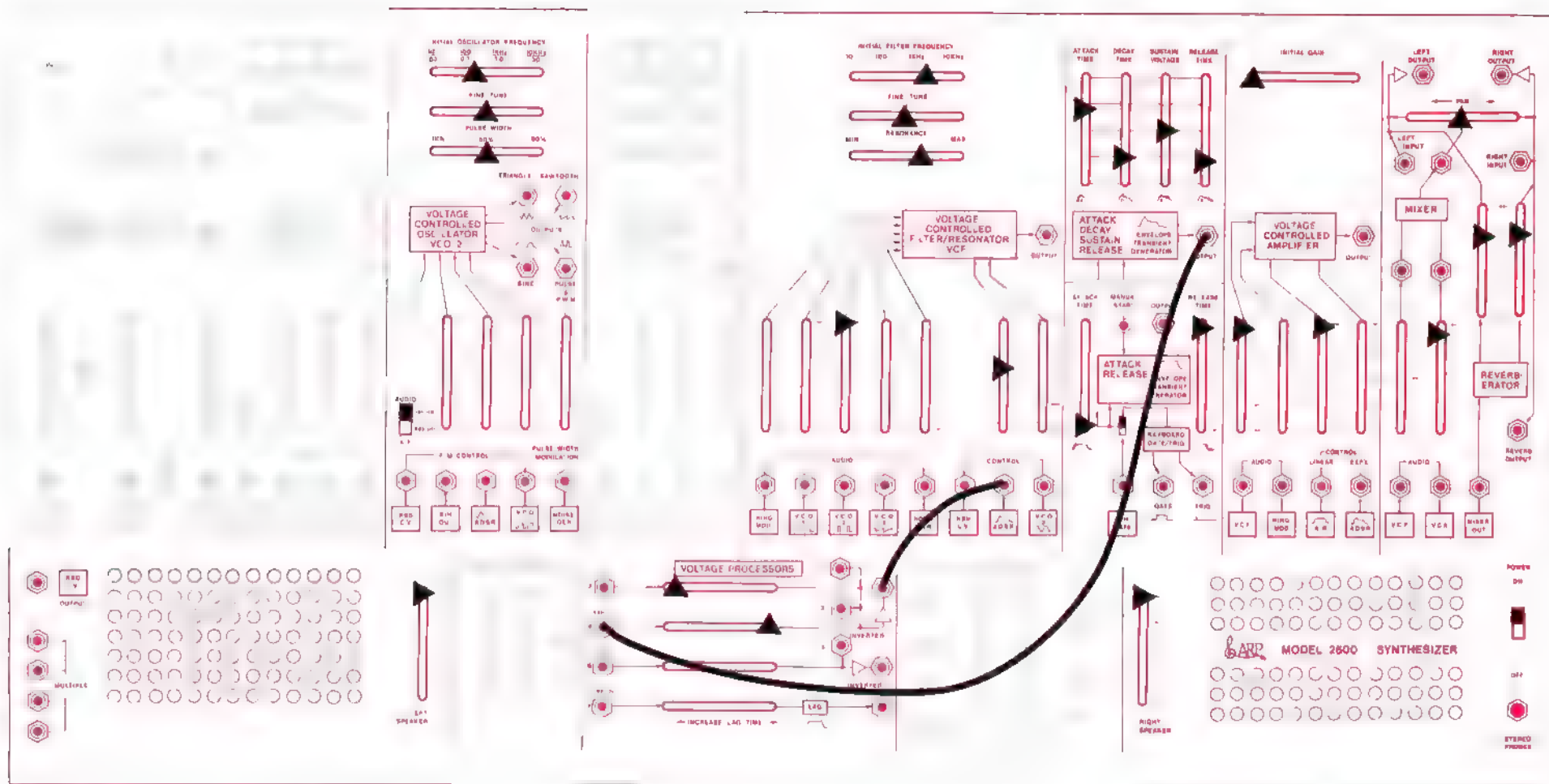




2 PATCHCORDS

Lagged S/H to Filter

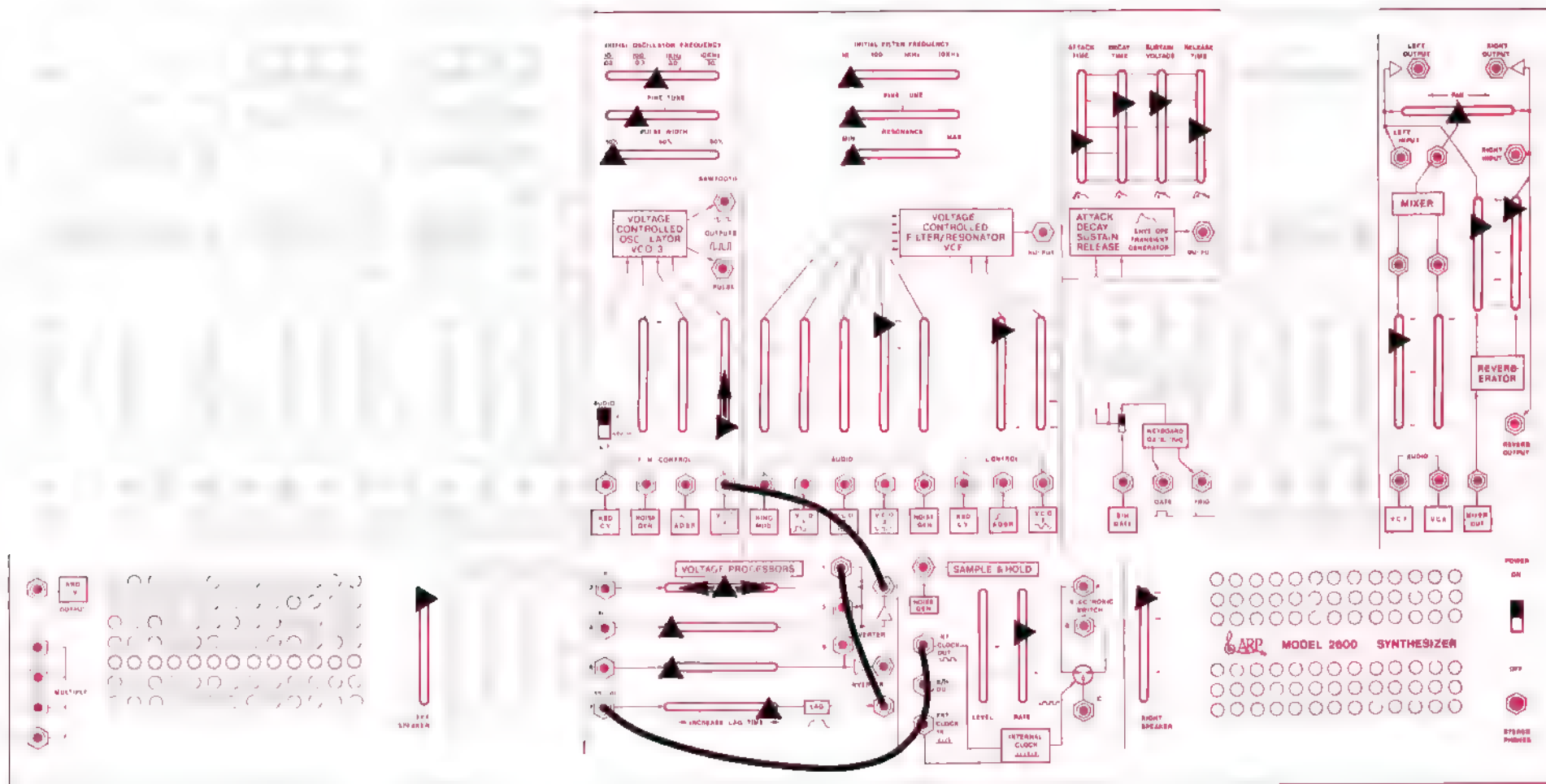
81.

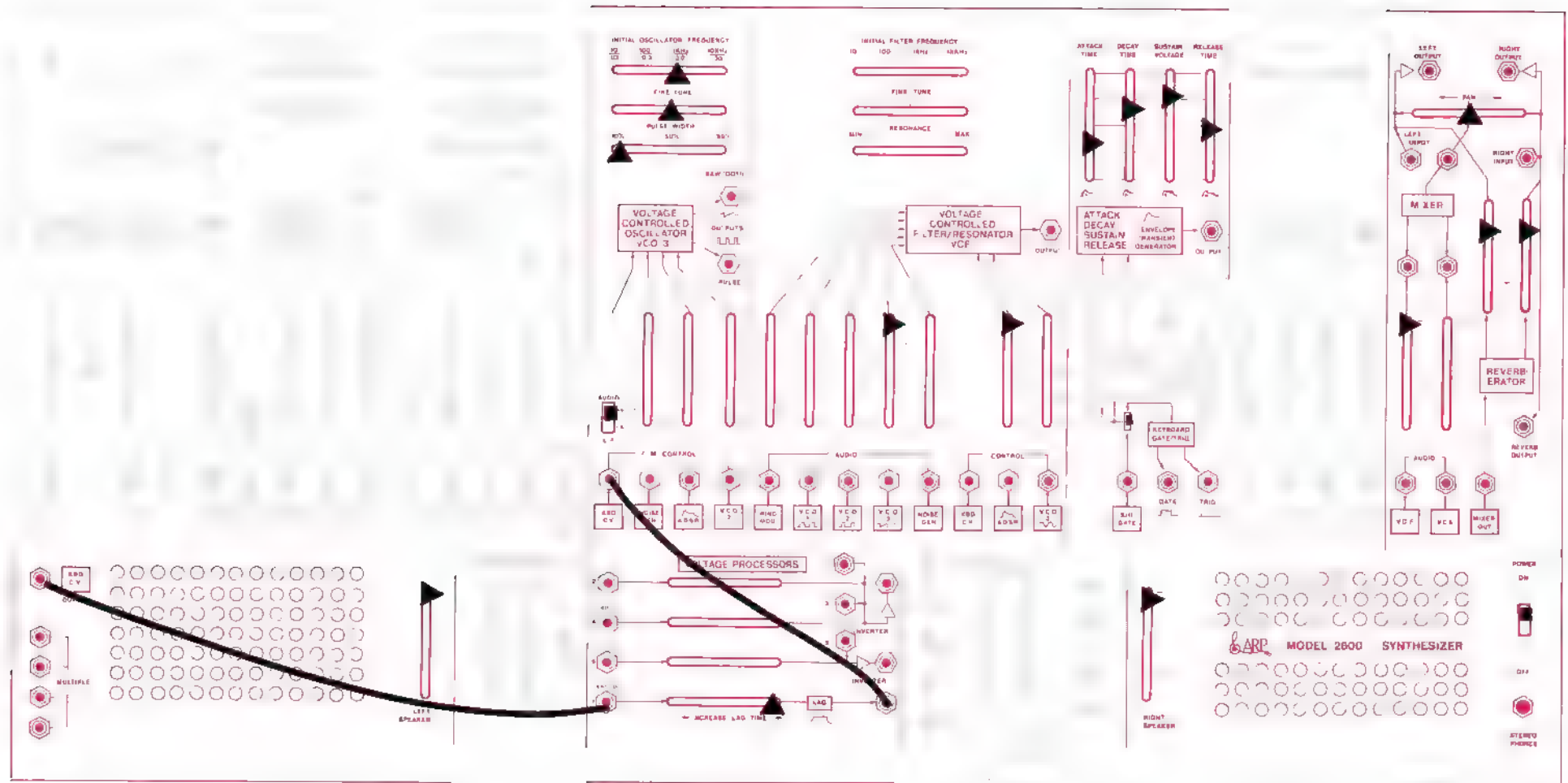


Adjust VCF frequency for desired 'owwa';

“Owwa” or Inverted ADSR to VCF

82.



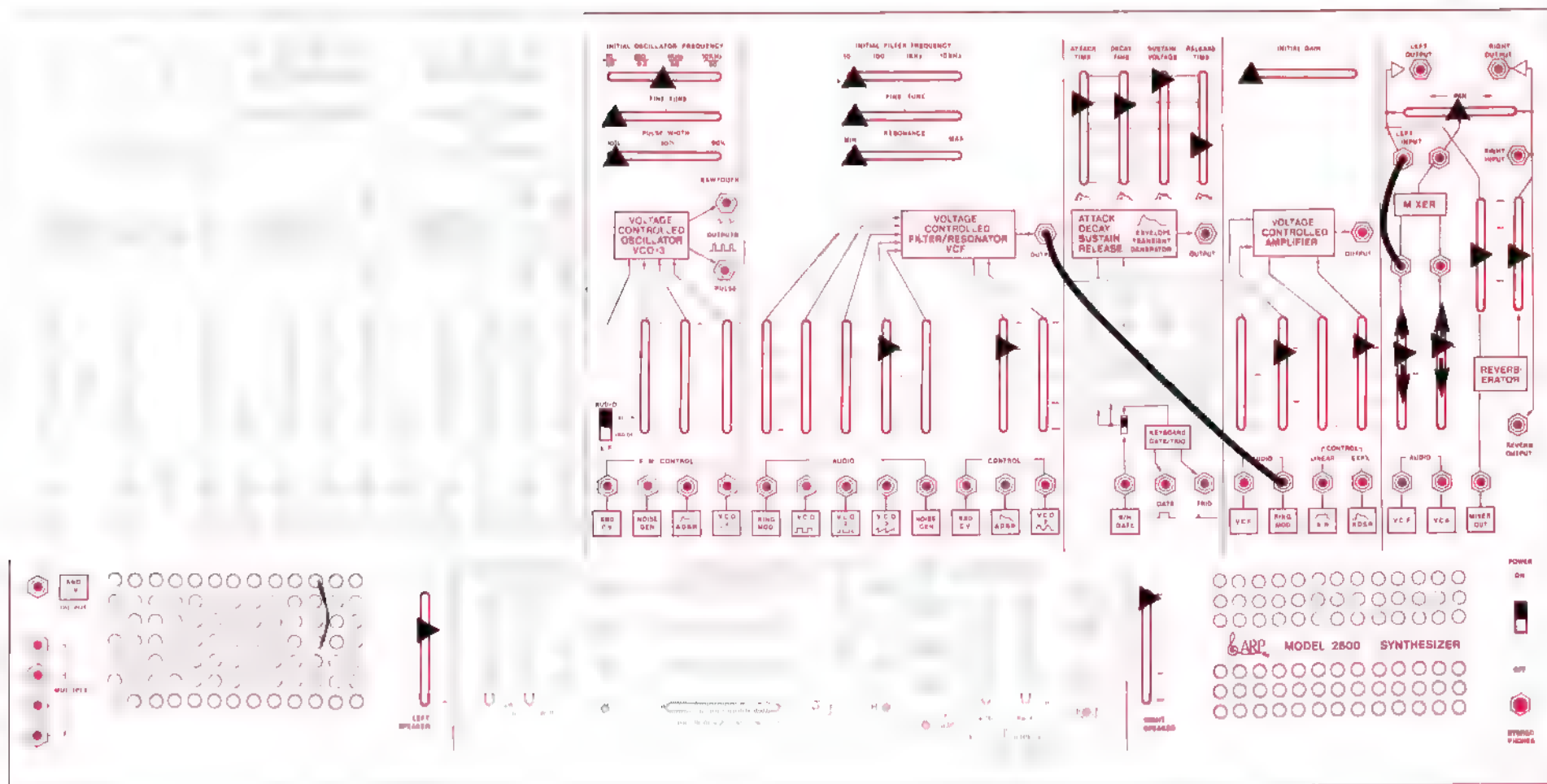


2 PATCHCORDS

Lagged Keyboard Voltage

84.





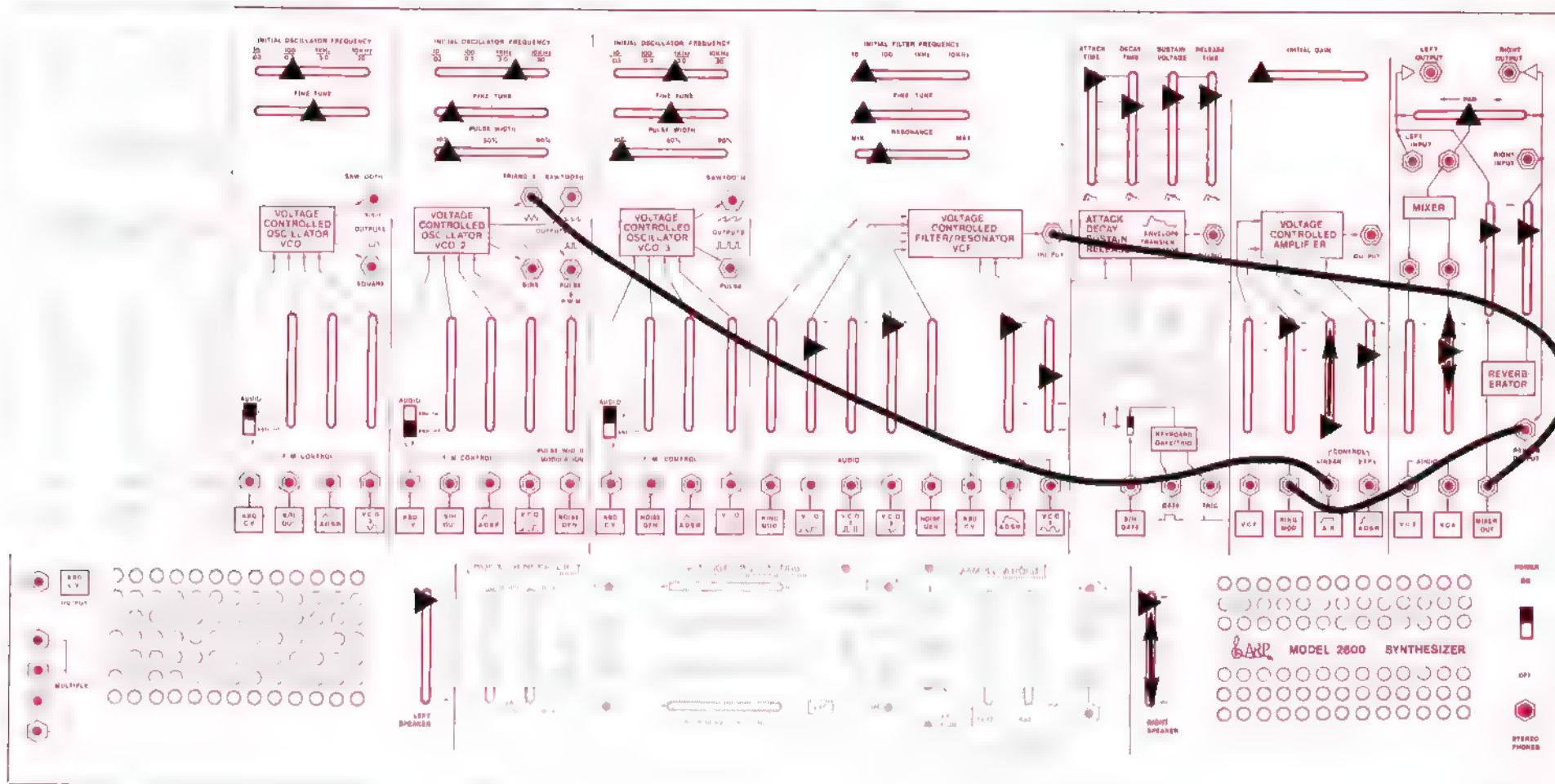
1. Hold down any key.
2. Adjust VCF and VCA Mixer sliders for minimum volume in left speaker.
3. Adjust ADSR sliders for speed and position of pan.

2 PATCHCORDS

ADSR Pan

85.



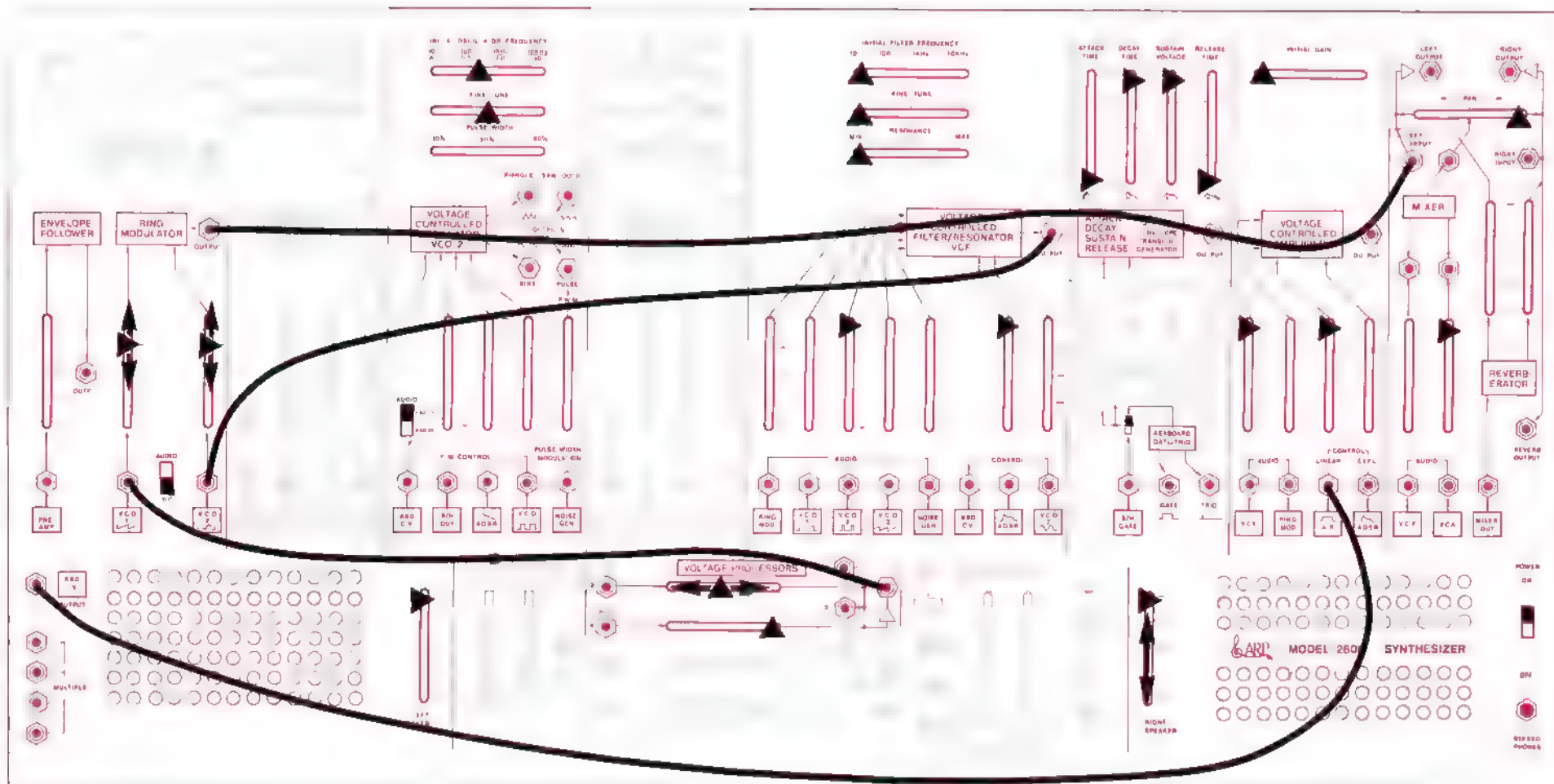


1. Tune VCO 1 and 3 as desired.
2. Close right speaker |
3. Press any key and adjust VCA into Mixer for minimum volume in left speaker.
4. Open right speaker | and raise Linear Control into VCA.
5. Adjust VCO 2 frequency for pan speed.

3 PATCHCORDS

# Auto-pan with Reverb

# 87.



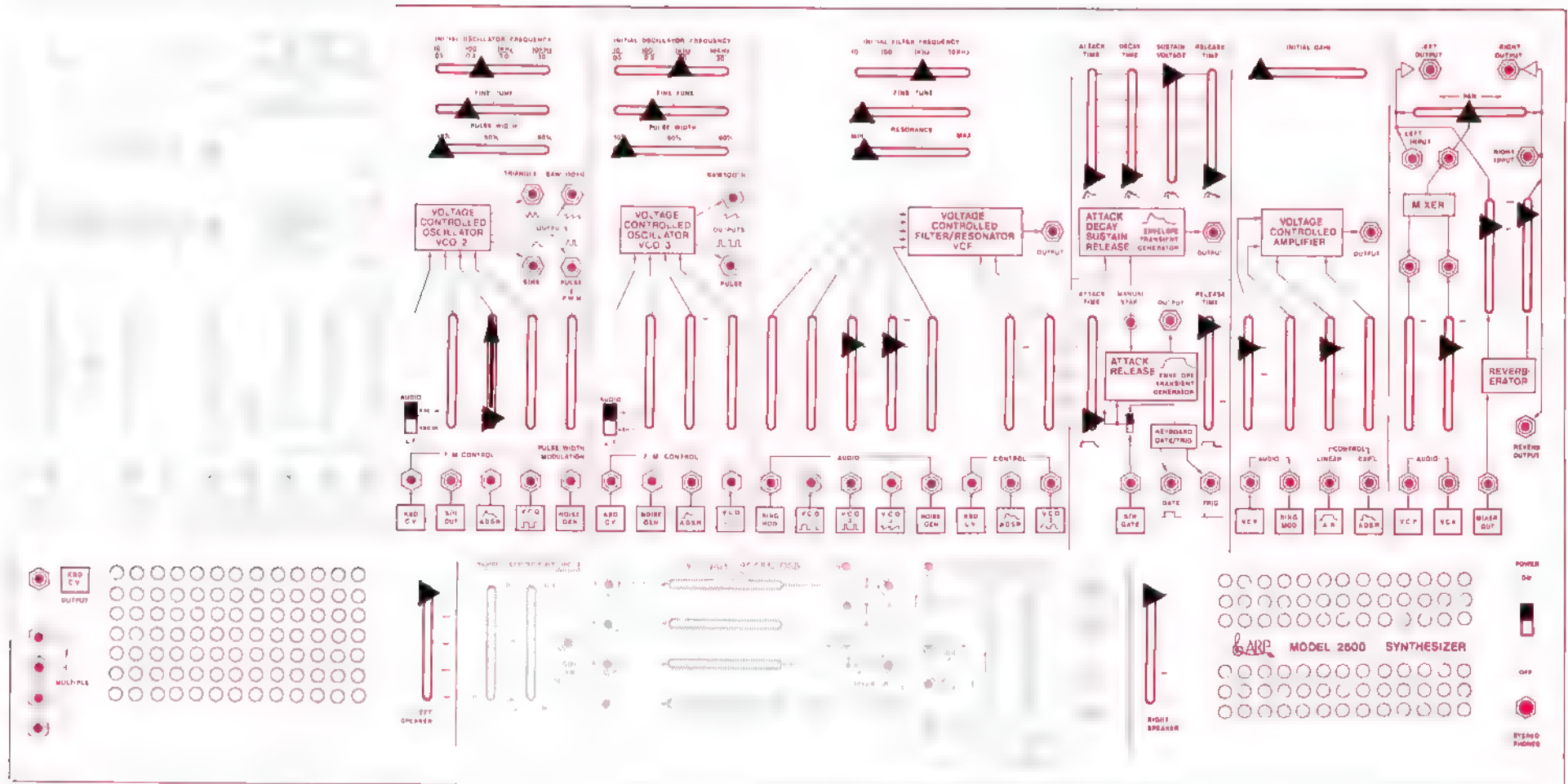
1. Close right speaker ↓
2. Press Key C5 and adjust Inverter slider to get minimum volume in left speaker.
3. Open right speaker. ↑
4. Adjust input sliders on Ring Modulator for balance while depressing Key C3.

4 PATCHCORDS

# Keyboard-controlled Pan

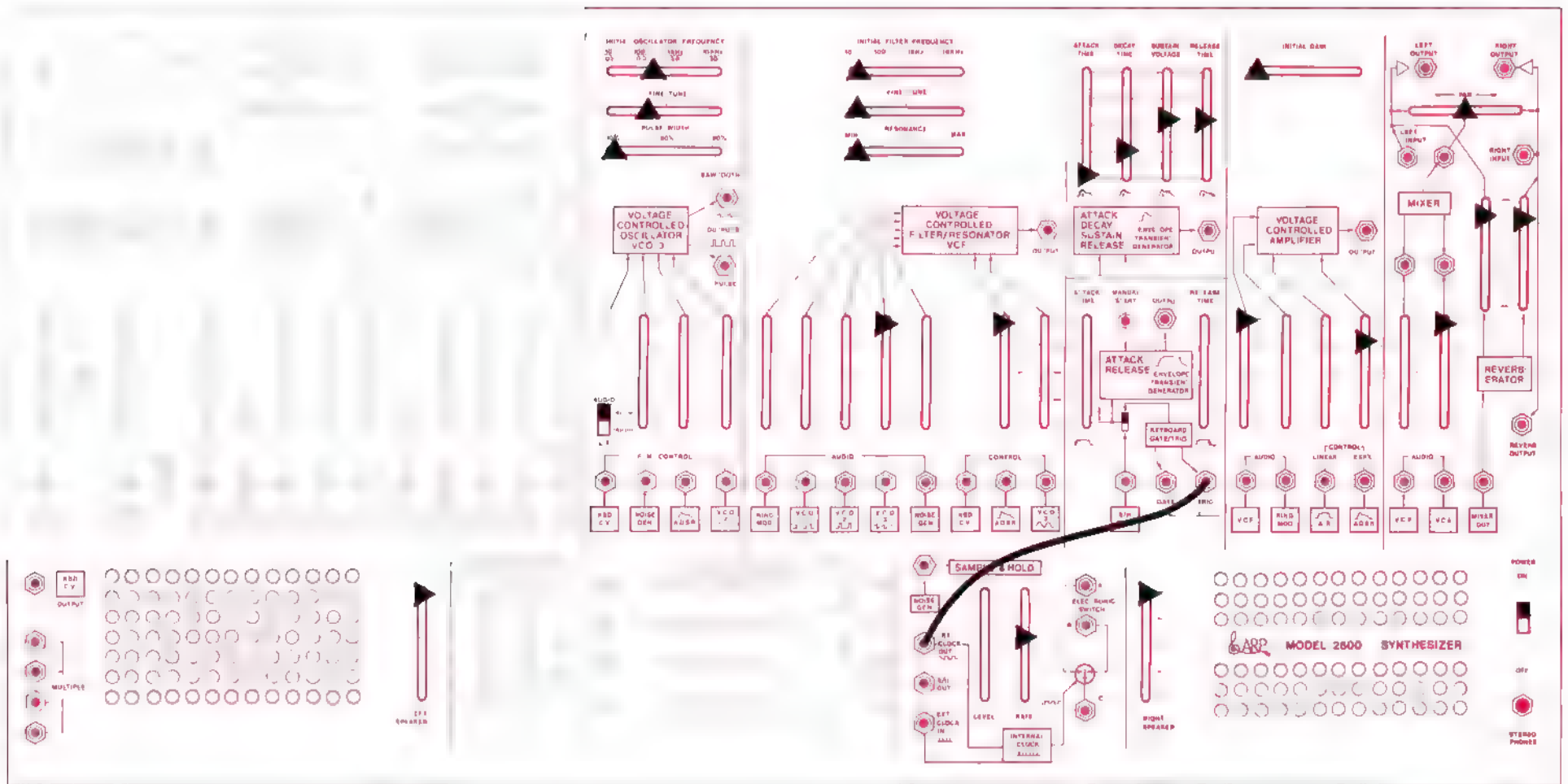
# 88.





Release-follow

89.

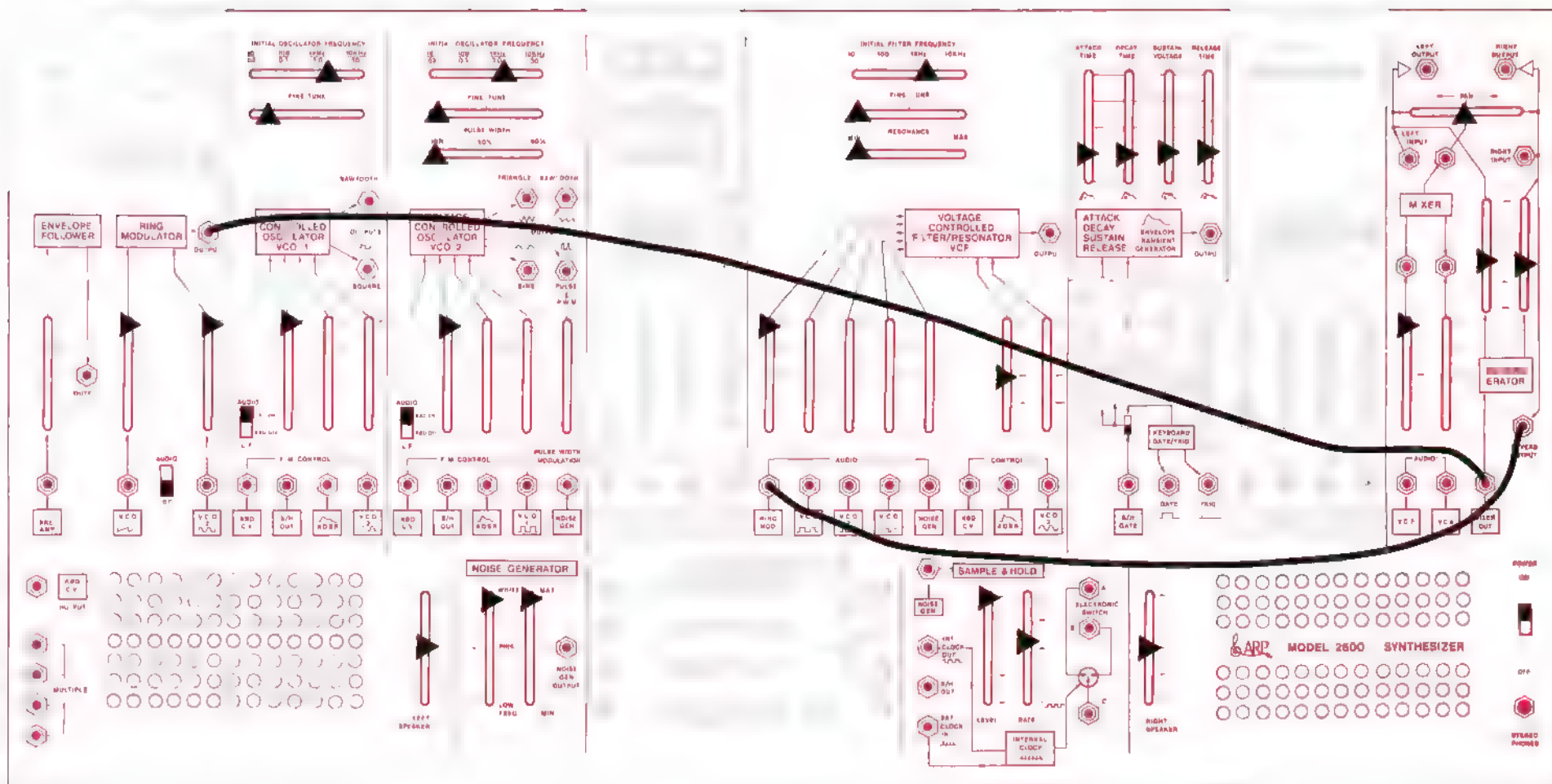


Adjust S/H Rate for repeat speed

1 PATCHCORD

Touch-repeat

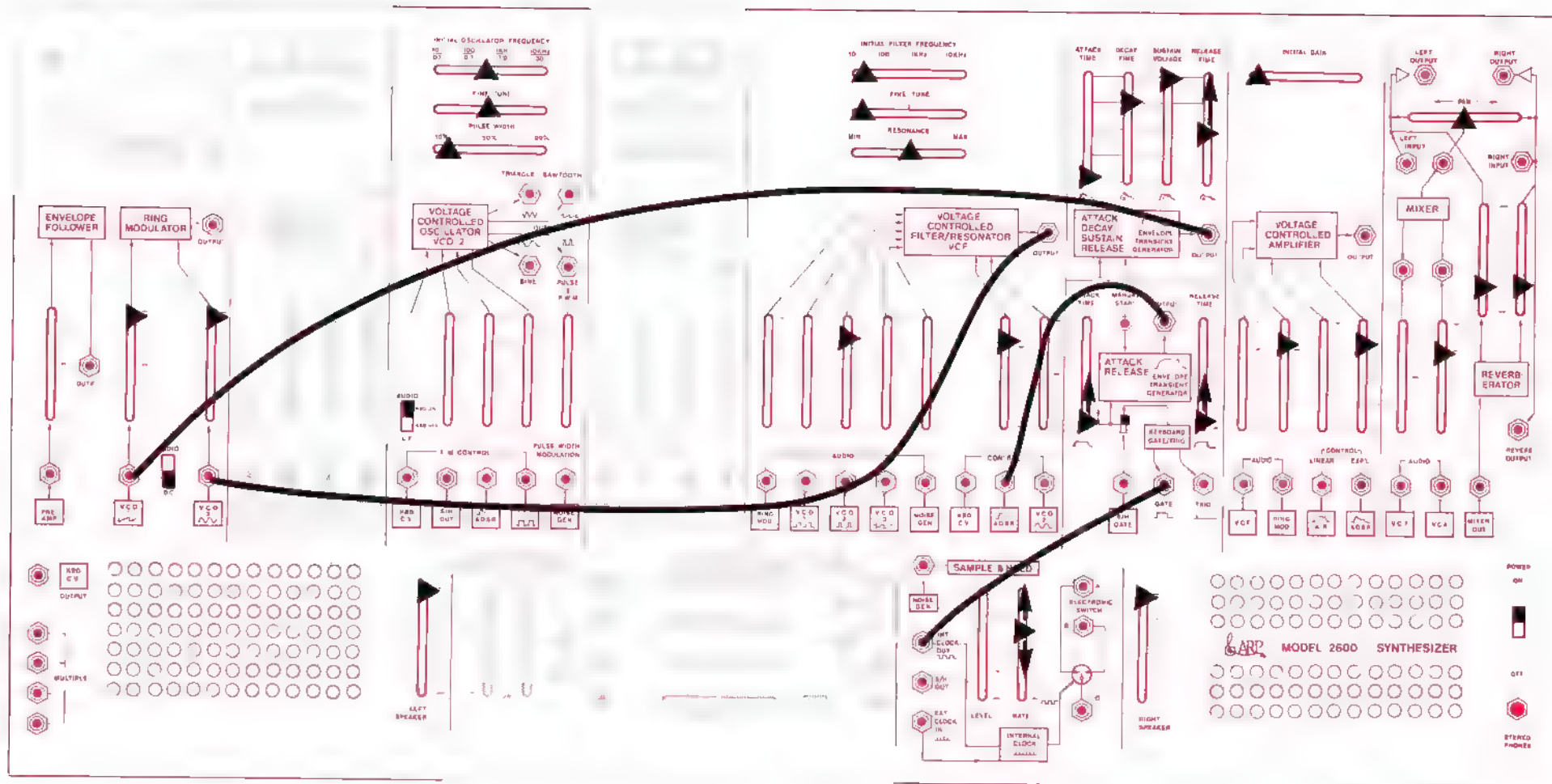
90.



2 PATCHCORDS

S/H Echo

91.



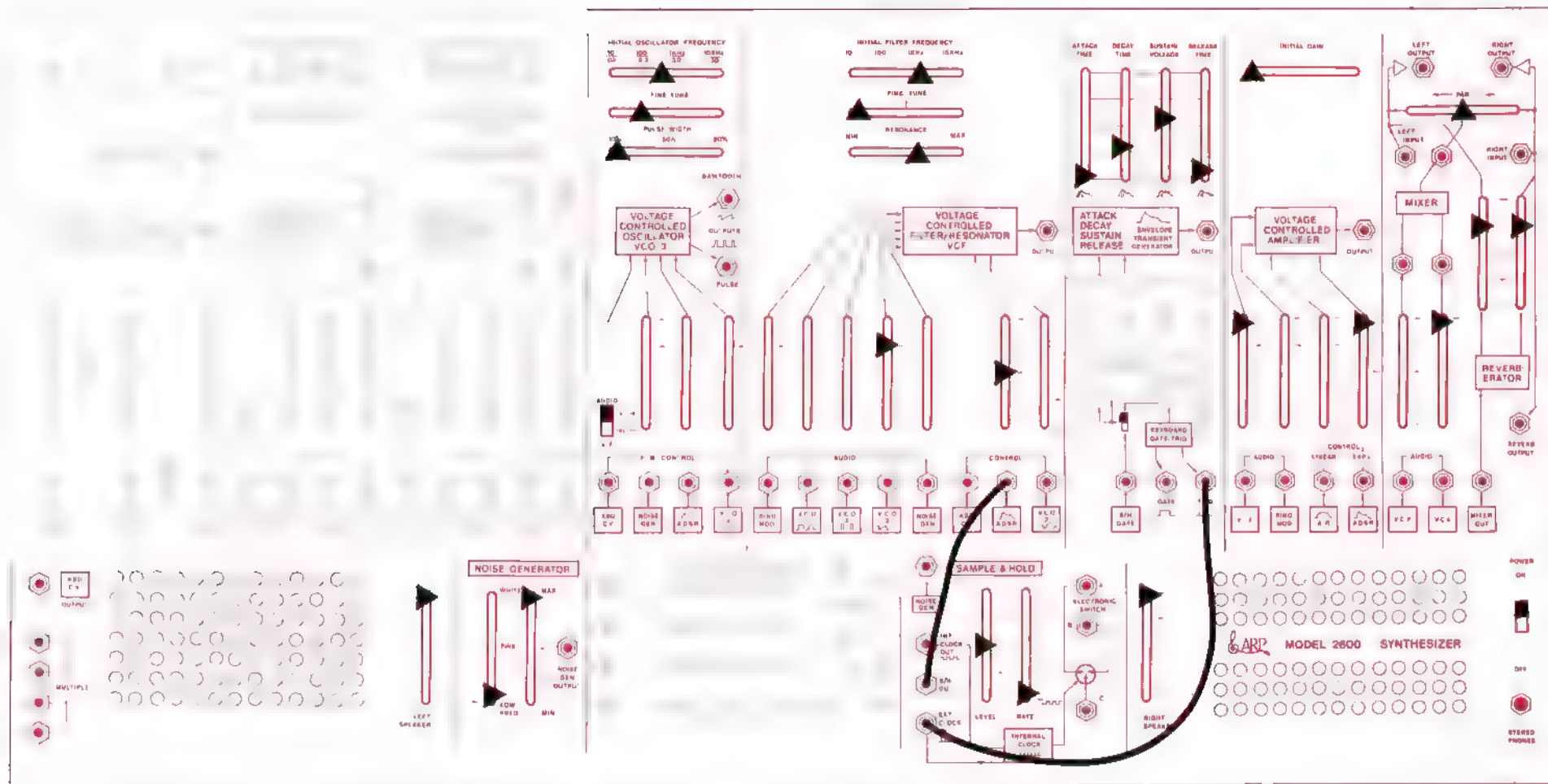
Note: ADSR release determines number of repeats.  
 Echo is used on single notes only---AR is repeating  
 envelope on fade-out  
 AR can be altered for repeated 'wow' effect  
 Adjust S/H Rate for repeat rate

4 PATCHCORDS

Echoperplex

92.

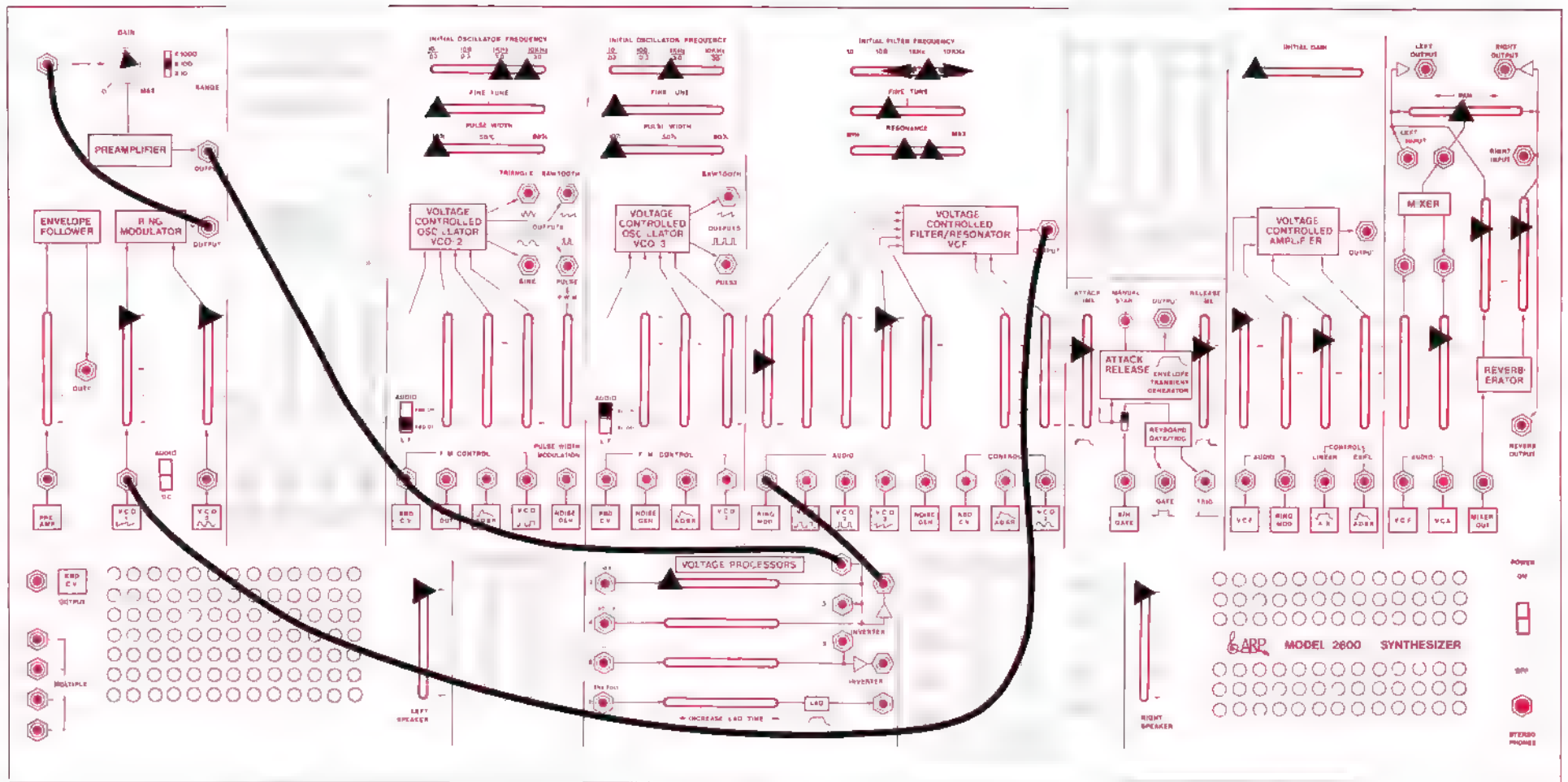




2 PATCHCORDS

Random Filter Sample:  
Keyboard Triggered

93.

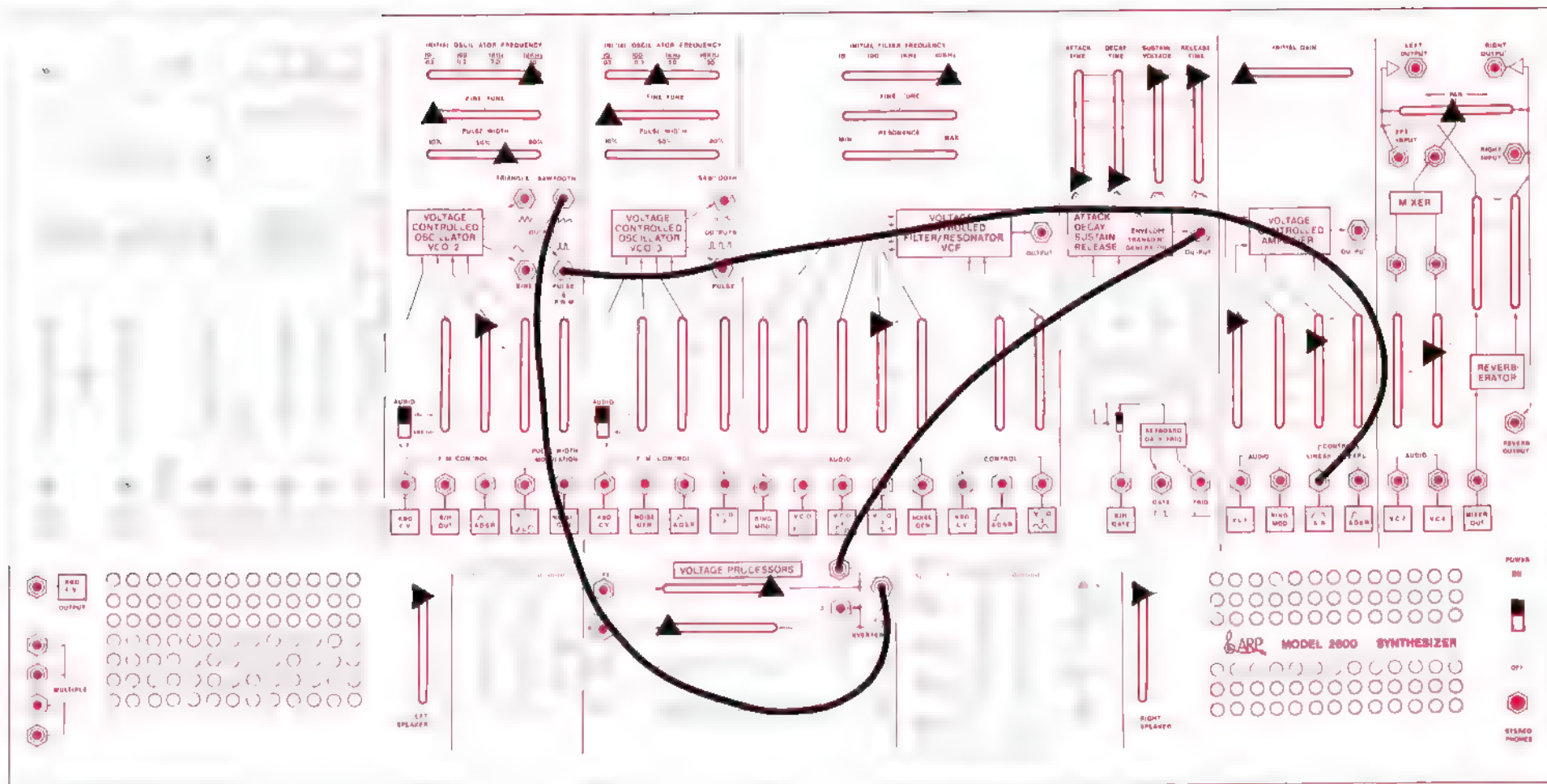


Note: This patch will give you a basic pitch and a harmonic, which fades in and out. Different harmonics may be selected by altering the VCF frequency.

4 PATCHCORDS

# Voltage-controlled Resonance

94.

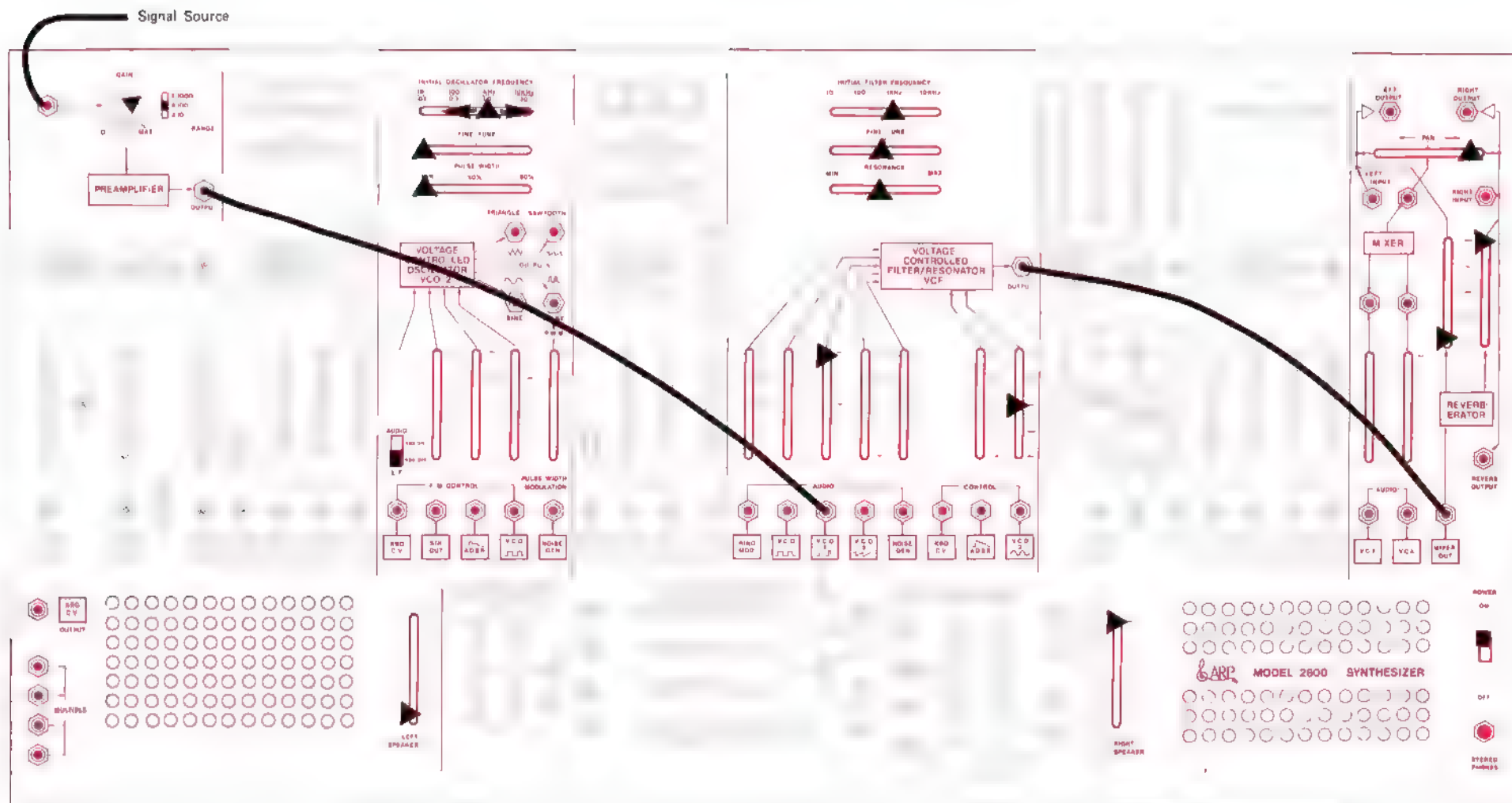


Adjust VCO 2 Pulse Width for envelope length.

3 PATCHCORDS

# Voltage-controlled On-time

# 95.



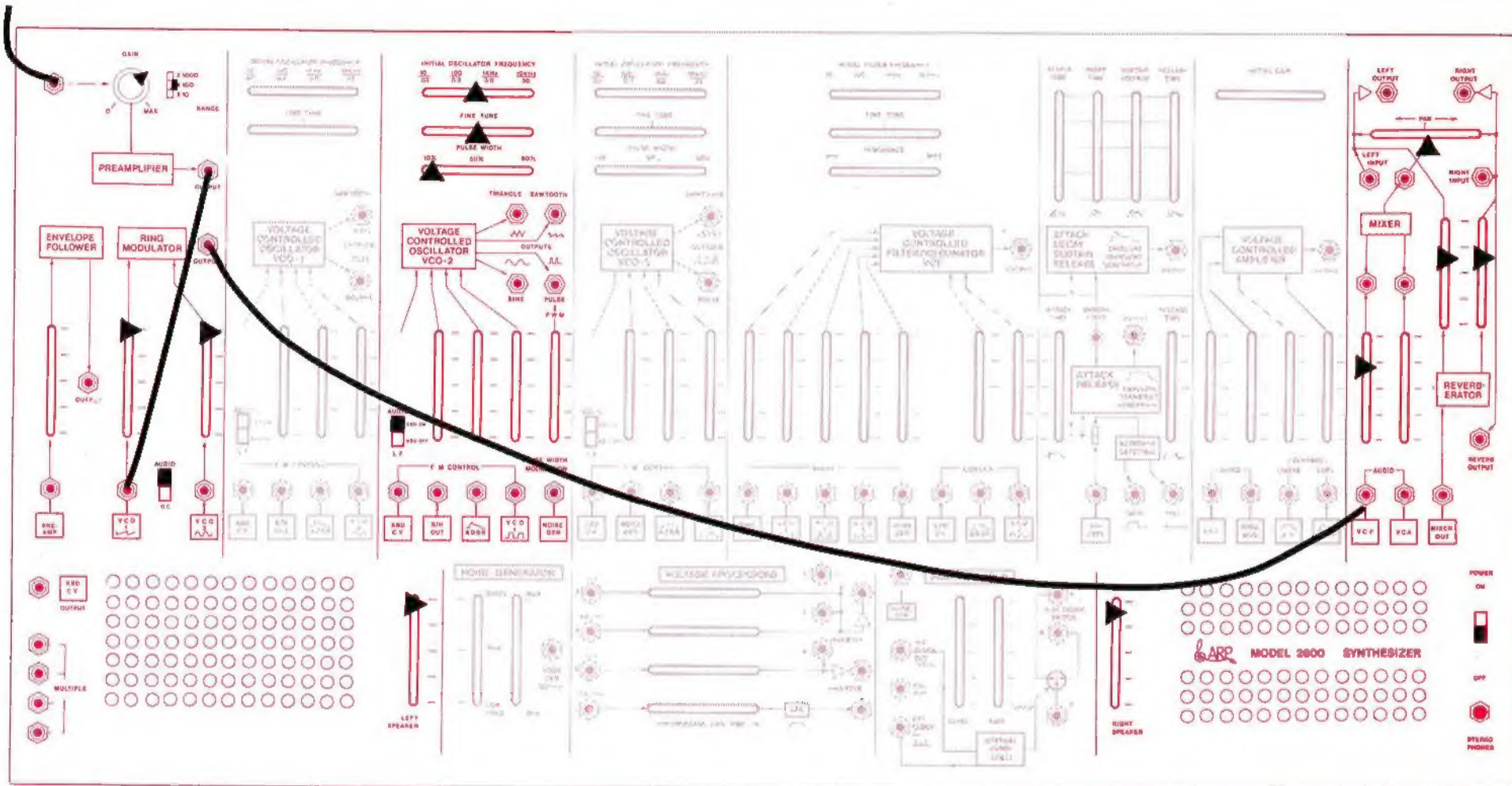
Adjust: VCO 2  $\rightsquigarrow$   $\uparrow$  into VCF for phase.  
VCO 2 frequency for phase-shifting speed.

# Ethereal Phase-shifting on External Source

96.



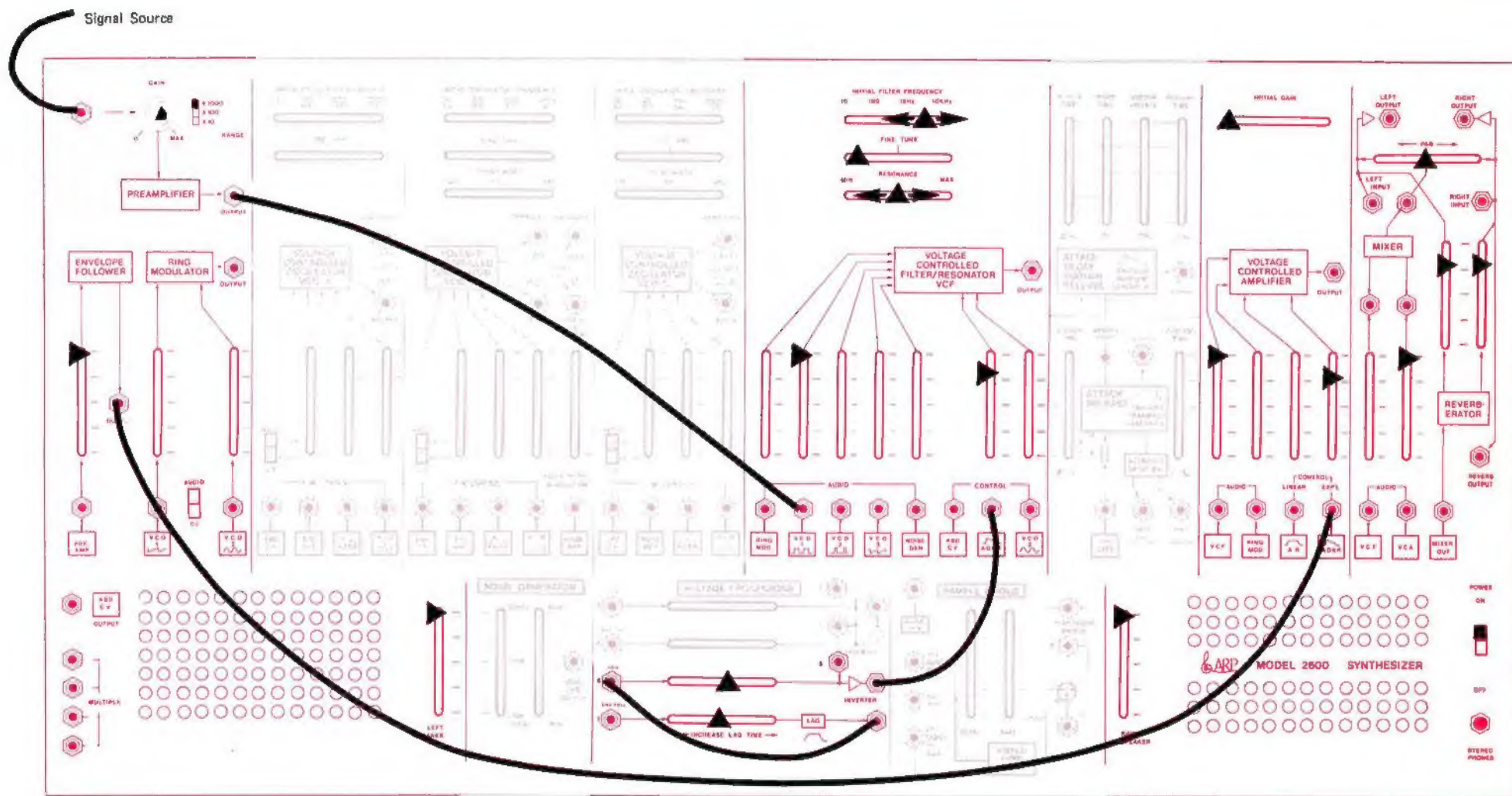
Signal Source



2 PATCHCORDS

Modulated External Source

97.



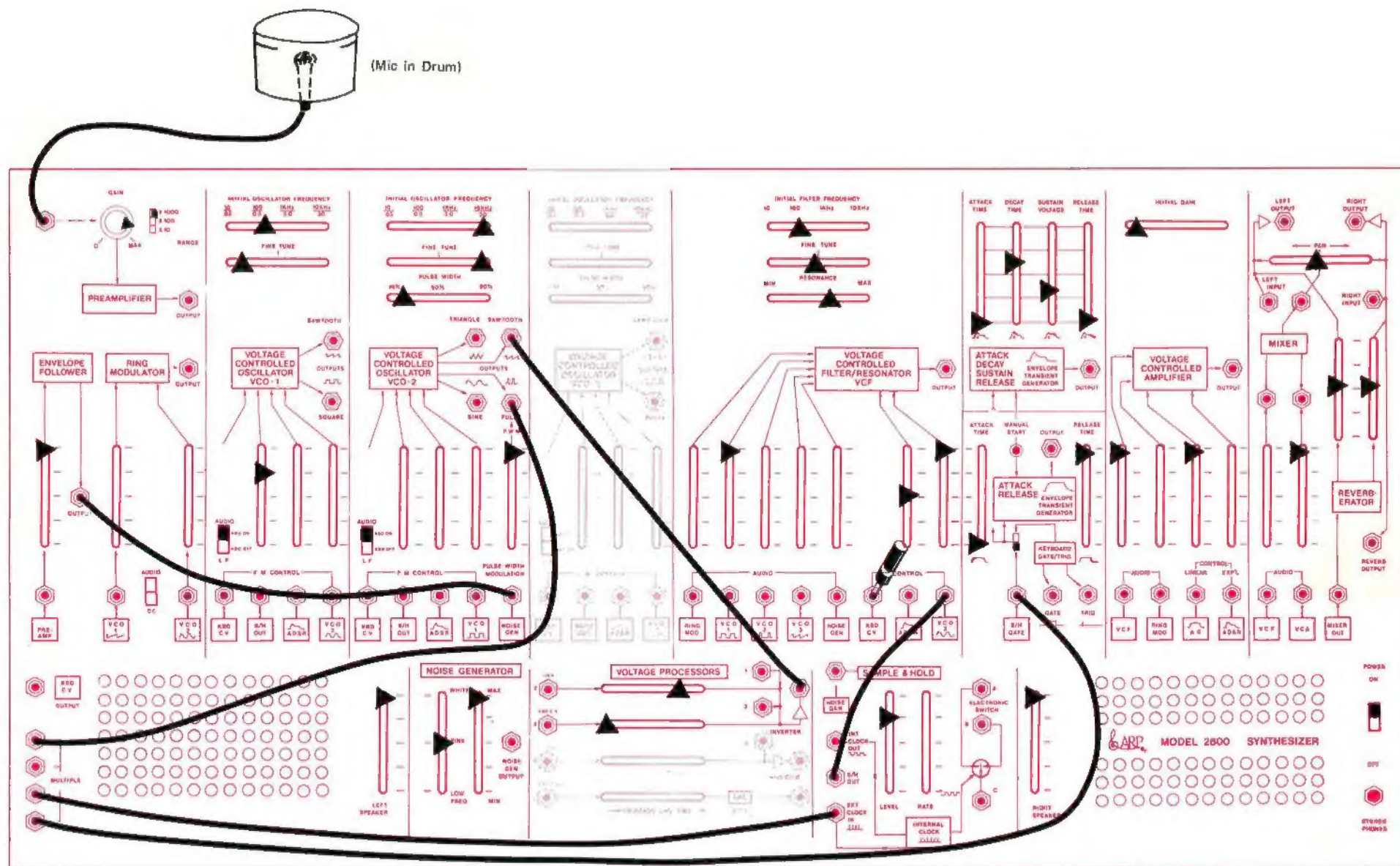
Adjust VCF frequency and Resonance as desired.

4 PATCHCORDS

“Ow” on External Source

98.



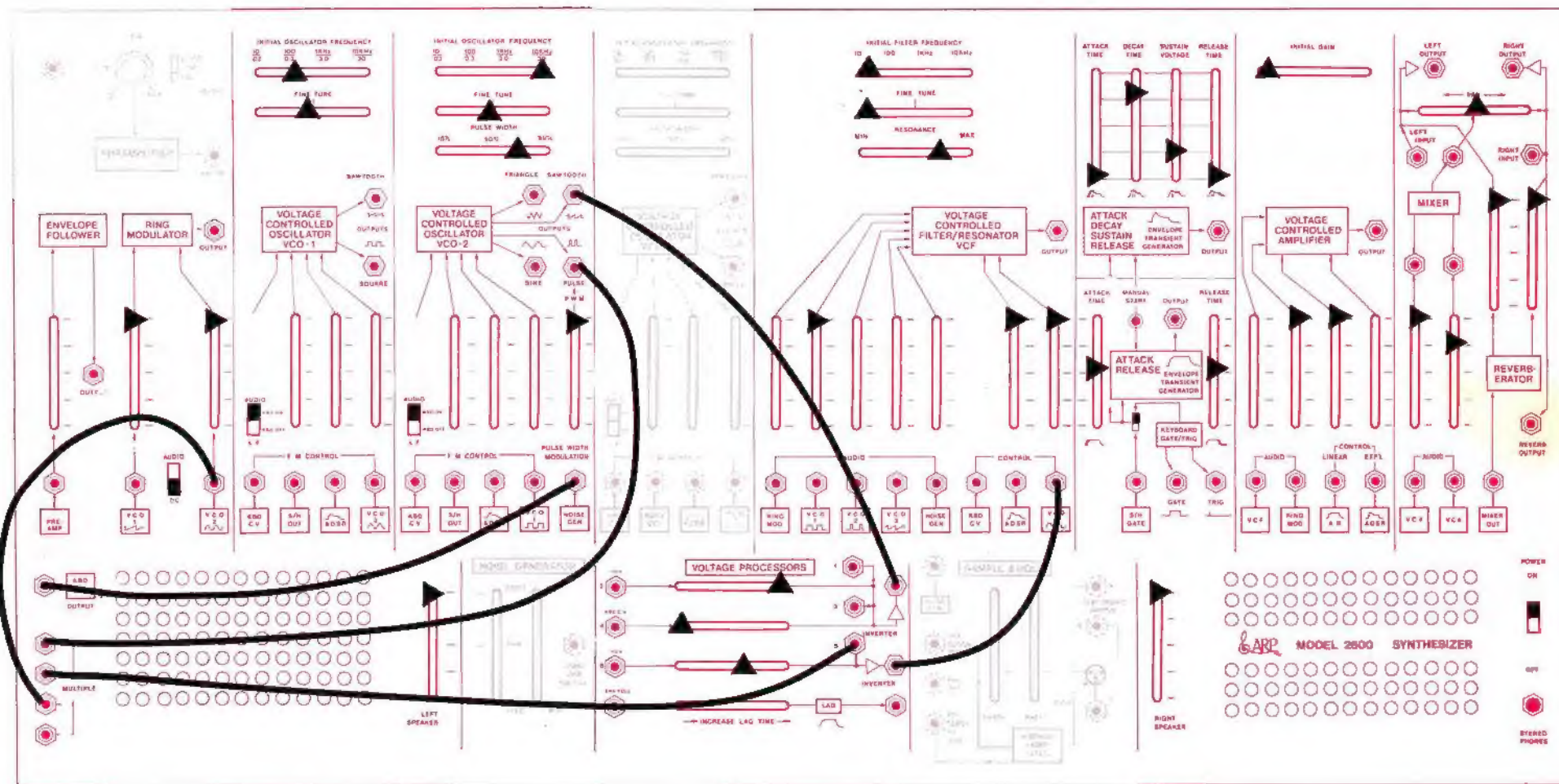
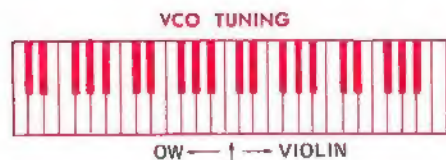


Adjust Preamp Gain for Gate sensitivity.

6 PATCHCORDS

# Drum-controlled ADSR and S/H

# 99.



Split Keyboard Adjustments:

1. Adjust VCO 2 Pulse Width while playing Keys C3 and Csharp3 alternately. You are fine tuning the placement of the split so that a violin will be heard on Csharp 3 and an 'Ow' will be heard on C3.
2. Adjust the +10V inverter slider for desired filtering on 'Ow'.

6 PATCHCORDS

# Split Keyboard: Bass "Ow" and Violin

# 100.